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Eighteenth century English romantic
poetry (up till the publication of the
"Lyrical ballads", 1798)

EIGHTEENTH CENTURY
ENGLISH ROMANTIC POETRY

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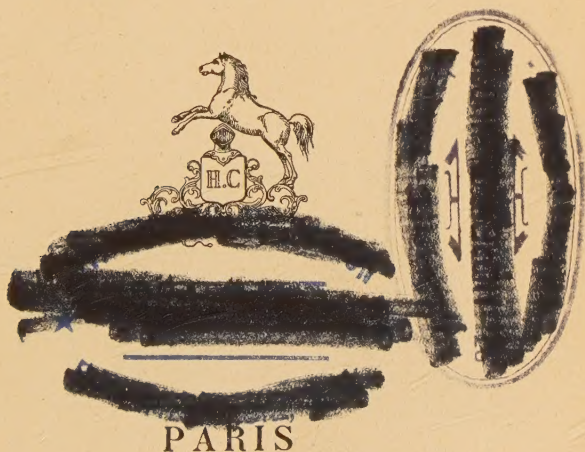
EIGHTEENTH CENTURY ENGLISH ROMANTIC POETRY

(Up till the publication of the "Lyrical Ballads", 1798)

BY

ERIC PARTRIDGE, M. A.; B. LITT. (Oxon)

"The French Romantics' Knowledge of English Literature"



LIBRAIRIE ANCIENNE ÉDOUARD CHAMPION

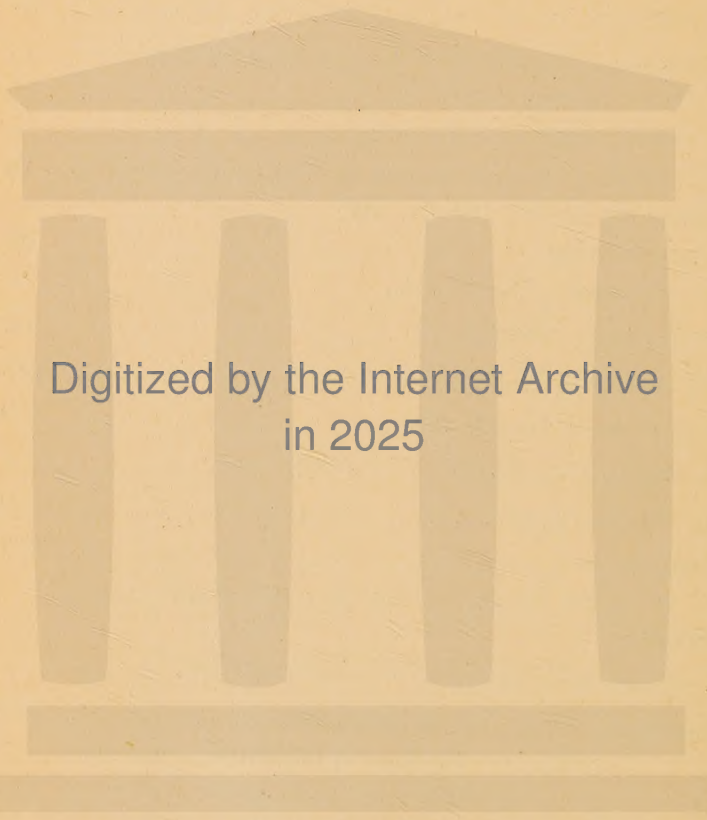
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FOREWORD

English Romantic poetry in the Eighteenth Century has been discussed from many standpoints and in various ways : some minor men have been treated in detail ; major writers have been closely examined ; tendencies have been traced ; several broad studies on the subject have appeared, but they have either stopped short of chronological completeness or passed over — for reasons wholly satisfactory to the writers — one or two important figures.

Seeing these intentional omissions (and some omissions that were not intentional) and voluntary delimitations on this side thoroughness, I thought it might be useful to students of English literature, and to such others as are interested in the far-stretching Romantic movement, to have on this subject a sketch — and this book pretends to be little more than a sketch — that will (I hope) be adequate from the historical point of view and profitable from the illustrative. With both these ends in view, I have included numerous minor poets, who, though neglected by the moderns, undoubtedly excited some attention among their contemporaries and in a small but not unimportant way influenced them and perhaps their immediate successors ; moreover, it is well known that the Countess of Winchelsea influenced Wordsworth, that Logan provided an interesting commentary on Gray's Norse poems, and so on.

For all the poets that I treat, I propose, not to criticise the mass of their poetry (unless they happen to be wholly Romantic), but only to establish and illustrate their significance as Romantics : little space will given to Goldsmith for example, while the Wartons will receive more attention than they have generally been paid.

I will make to the writers of literary, metrical and textual criticism and to collectors of old literature, merely such references as directly concern the English Romantic poetry of the period.

This period ends at the "Lyrical Ballads", which have consistently and rightly been taken to mark the beginning of the Nineteenth Century Romantic poetry ; I will handle very briefly the pre-1798 poetry of Wordsworth and Coleridge, Landor, Joanna Baillie, and Lamb.

Now, on Eighteenth Century Romanticism two excellent books appeared at the close of the last century ; Professor Phelps' "The Beginnings of the English Romantic Movement" in 1893, Professor Beers' "History of English Romanticism in the XVIIIth Century" in 1899. Both works were written by Americans, who owed each other a considerable debt and so have treated the subject in a somewhat similar manner ; but Professor Beers failed to render to the younger man his rightful dues.

Professor Phelps dealt with the years 1700-1765, treating the poetry in some detail and making very able references to the criticism and anthologies of the period ; Professor Beers considered the complete century and handled not only poetry, criticism, and "Collections" but also the Gothic novel, to which he gave close attention. Both books contained much that is stimulating and valuable (some of Professor Phelps' researches proved most fruitful), but both critics admitted that their work was not so thorough as it might have been (both handling very capably, however, and often fully what they touched) : Professor Phelps was unfortunately bound, by the terms of his thesis, to stop at about 1765, and thus he omitted the culminating achievements of Eighteenth-century Romanticism, while Professor Beers passed over Blake for reasons that scarcely compensate for the omission, and ignored the work of Sir William Jones, Jago, John Scott, Logan, and Russell.

It will, then, fill a gap to present in an ordered fashion these last humble workers of the Romantic corps, who have received summary consideration in their "new movement" aspect even in the Cambridge History of Literature. I have endeavoured to criticise in an independent manner all the poets included in the following sketch, and, the better to secure that independence, I have studiously avoided any recent reading of

the afore-mentioned works by Professors Phelps and Beers (with whom I have no intentions of competing) ; it is worth noting that since those books appeared, several interesting and valuable pieces of editorial work have been done, as for example a complete edition of the Countess of Winchelsea's poems, and the inclusion of "Midnight" in Crabbe's early verse.

Even in so cursory a treatment of Eighteenth-Century Romantic poetry as this, one should not, I suppose, entirely burk the question, "What is Romanticism?" But, though one cannot nail it down, as Herr Deutschbein has tried to do, with a hard-and-fast definition, one has come to recognise a certain wide interpretation of the term ; that, surely, is sufficient. We know what poetry is for all practical purposes, yet few are so fool-hardy as to attempt a rigid definition of it : the same applies to Romanticism, which becomes clear when one sets an extreme instance of "Classicism" over against it. So I won't enter into an aesthetic disquisition nor worry to death an already well-worn enquiry, but, assuming (however rashly !) that my conception of the subject is normal, will go straight ahead. (For those who wish to examine various opinions on "Romanticism", Professors Phelps and Beers' work will provide much that will interest them, while the Introduction to Professor Herford's "Age of Wordsworth" is valuable).

As the most important writers, Thomson, Collins, Gray, Macpherson, Percy, Chatterton, Burns, Crabbe and Blake, have been discussed thoroughly by others for their Romantic elements, I shall to these give a space adequate (I believe) to an appreciation of their significance, but not so full as would be wholly consonant with a rigidly logical treatment, for I wish to bring out the essential importance of such writers as Allan Ramsay (who has been strangely neglected), a writer far superior to Hamilton of Bangour, Mickle, Jago, Parnell, Bowles, and several others that I intend to stress. I have tried to illustrate the minor poets, whose works do not abound in modern editions. What is the use of postulating the importance of a man whose publications are found only in the best libraries (or are at least hard to procure) or have been consistently slighted to the extent of being no longer read, if one doesn't support such a statement with extracts, however brief, from his writings? To all poets, great or small, — to the former because one takes them so much for granted or tends to talk about

them "in the air", and to the latter because they are little known save to experts — one must, when following out some special aspect or movement, apply conscientiously the dictum of David Hume : "No criticism can be instructive which descends not to particulars, and is not full of illustrations". This method has been little used in much late nineteenth, and in twentieth century criticism, and Signor Benedetto Croce has acted most praiseworthy in his book on Dante, where he insists on the realities and sets aside the philosophical or symbolical significance superimposed by many admirers on the "Divina Commedia".

(I have given numerous dates, for dates have great significance in such a subject as early Romanticism).

To leave these matters. I must thank Professor J. J. Stable, of the University of Queensland, for some valuable criticism on this study.

Oxford, 1922.

CHAPTER 1.

A REVIEW OF EIGHTEENTH-CENTURY ENGLISH ROMANTIC POETRY BEFORE 1798

I. — *Some Aspects of the Subject.*

The Romantic poetry of the Eighteenth Century, beginning with that of the Countess of Winchelsea in 1713, kept on its course fairly continuously and with increasing strength. An examination of its chronology, however, shows that there were several lulls in the movement ; during these lulls, the "classical" poetry either dominated or shared the field.

We may, without artificiality, divide the Eighteenth-Century Romantic Movement in poetry into three periods or significant activity : 1713-1730, 1742-1751, and 1771-1798 ; the years 1752-1770 represent a period of suspense.

During the opening years of the century, "Classicism" flourished almost unopposed : Swift, Addison, Steele, and Pope produced much of their work ; Dryden's influence remained powerful : Swift acted potently on the age ; Addison and Steele made for culture and the increasing dignity of periodical literature ; Pope set a standard of deft artistry and witty phrases. But the beginnings of a new spirit in poetry became noticeable during the years 1713-1730. Then came a lull in Romantic activities : the fourth decade of the century saw the classical tradition, with Pope as its acknowledged representative, in at least nominal possession of the field ; nevertheless, the seeds sown by Ramsay and Thomson were fast sending up shoots and yielded during the next ten years a rich crop of poetic fruit that had some of it a genuine, some a partial Romantic flavour.

The years 1752-1770 constituted not so much a lull as a breathing space. After Gray's "Elegy" little significant poetry was published until Macpherson, Smart, and Percy gave out

their intrinsically notable works. "Ossian", "The Song of David", and the "Reliques of Ancient English Poetry" would have sufficed, in similar circumstances, to herald a poetic revolution in any part of the world; the revolt in England owed little, as a matter of fact, to Smart, but Macpherson and Percy were famous and popular pioneers in discovering to the public two fertile regions of romance. So that the period from Gray's "Elegy" to Macpherson's "Ossian" stood for a stoppage in Romantic movement, while that from "Ossian" to "The Deserted Village" represented a renewed interest in fresh themes and the appearance of Mediaevalism, but did not produce enough purely original published work to be considered a period of special Romantic activity.

The lulls, however, form only a negative aspect of the subject.

The Romantic poetry of the Century began (so far as we can ascribe a precise date to such things!) with the Countess of Winchelsea's "Miscellany Poems" published in 1713. Not that all or many of these poems were Romantic; far from it. But several breathed a new spirit—a charming lyricism and a deep love for nature. Then in 1717 came two contributions from that out-and-out "Classic", Pope, who in the "Elegy to the Memory of an Unfortunate Lady" and the "Epistle of Eloisa to Abelard" unbent himself in pathos and passion. Soon after, Allan Ramsay published some of his poetry in several collections of old songs and ballads, and in 1725 he brought out his delightful "Gentle Shepherd". Between Pope's "Epistle" and Ramsay's pastoral, several of Parnell's poems had shown a distinctly Romantic tendency. 1726 is a date that even the most cursory historians of English literature have felt bound to emphasise, because during that year appeared Thomson's "Winter" and Dyer's "Grongar Hill": these writers established the poetry descriptive of Nature, the former in a grand and imposing manner, the latter in light and lyrical fashion. By 1730 Thomson had published all the "Seasons"; overshadowed by them, but quietly significant, came Glover's poem "On Sir Isaac Newton" in 1728. "The Seasons", indeed, form the most solid yet not the only important manifestation of the ferment working in Early Eighteenth-century poetry.

The years 1731-1741, rich in "classical" literature, offered nothing of importance to Romanticism except "The Complete

Poetical Works of Allan Ramsay" (published 1731) and "The Muses' Library" directed by Oldys the antiquarian ; the former work contained little that had not appeared during the preceding twelve years.

But with the great period of the Eighteenth-century novel, from "Pamela" to "Humphrey Clinker", arrived a second, stronger and broader revelation of the new order in poetry. During some thirty years appeared many fine novels, which, effectually as a group, though very slightly in several individual novels (e. g. "The Vicar of Wakefield"), broke away from much that represents the "classical" point of view in the Eighteenth-Century. The novel certainly seems to have helped foster the stirring in poetry. To the years 1740-1753 belonged the "Pamela", "Clarissa Harlowe" and "Sir Charles Grandison" of Richardson, the "Joseph Andrews", "Jonathan Wild", "Tom Jones" and "Amelia" of Fielding, and the "Roderick Random" and "Peregrine Pickle" of Smollett : and in poetry, after an almost barren period of eleven years, there arose a small cluster of Romantic poets in 1742-1751, Young publishing his "Night Thoughts", Blair "The Grave", Joseph and Thomas Warton their early poems, Gray several pieces in Dodsley's "Collection", Collins his "Odes", Thomson "The Castle of Indolence", and Gray his "Elegy" : while the novel flourished, so, to a lesser extent, did poetry. When the novel faltered for a time, so did poetry : during the period 1753-1761 appeared only two notable novels, "Rasselas" and "Tristram Shandy" (in part), and two noteworthy contributions to poetry, Gray's "Odes" and volumes IV-VI of Dodsley's "Collection of Poems".

The rest of the seventh decade produced Walpole's "Castle of Otranto", Goldsmith's "Vicar of Wakefield", and Sterne's "Sentimental Journey" : the output of "new" verse corresponded with that of great novels ; not large, but important ; "Ossian", the "Song of David", and the "Reliques". Strange to say, the Gothic element so large in "The Castle of Otranto", and there first found notably in English fiction, had no remarkable echo in poetry before the "Night Scenes of Other Times", which figured in the table of contents of Joanna Baillie's "Fugitive Verses" of 1790. for we cannot consider as remarkable "The Sorceress" by W. J. Mickle.

The third period of special activity in Romantic poetry began with the year 1771, when the First Canto of Beattie's

"Minstrel" was published. During the years 1750-1770 (the dates being approximate) certain works of literary criticism had set people thinking and, in conjunction with previous Romantic poetry and the novel, prepared the way for a welcome to lyricism, the appeal of Nature, and mediaevalism. "About the middle of the Eighteenth century", to quote from Professor Saintsbury's "History of Criticism", "... a company of critics, not large, not as a rule very great men of letters, began slowly, tentatively, with a great deal of crudity, blindness, even backsliding, to grope for a catholic and free theory of literature, and especially of poetry." The most distinguished of these critics was Gray, who in letters to West had announced some of the beliefs that he put into practice in his poems; he continued throughout his life to maintain an attitude that made for much greater liberty in our national poetry. He defended poetic diction and a mobile language; he was one of the first definitely to show an appreciation of scenery for its own sake; he welcomed "Ossian" because he found the style quite different from that of the "Classics"; he severely criticised maltreaters of the Chaucerian text. Summarising Gray's position and worth as a critic, Professor Saintsbury has written: "Two things are to be noted,—the constant appeal to history; and the readiness to take new matter (new in time, or of renewed interest) on its own merits", and has claimed that in Gray's critical work "we may perceive... nearly all the notes of reformed, revived, we might almost say reborn, criticism". In 1759, Young published his "Conjectures on Original Composition", which, though it owed something to the various works occasioned by the "quarrel of the Ancients and Moderns" in both France and, later, England, yet struck boldly for the right to form our own judgments on matters of literature and brought Shakespeare into the argument; it constituted, in short, what Professor Beers has well called "a literary declaration of independence". Shenstone, in "Essays on Men and Manners" (1764), proved that he was in sympathy with the "new" poetry by stressing harmonious periods and verbal music as causes of pleasure, and by penning the sentence, "The words 'No more' have a singular pathos, reminding us at once of past pleasures and the future exclusion of it" (did Poe read these words?); he also it was who suggested to Percy the plan of the "Reliques", of which he was to have been a permanent collaborator. Percy

himself wrote some dissertations on the minstrels, on Romances and ballad literature that, though containing faults—brought to light by modern scholarship, served to give an historical basis to the anthology ; for his critical work, Percy deserves much more credit than is usually bestowed on him ; he was a pioneer-critic in balladry and romance. Like Gray, the brothers Warton conformed their practice with their theory : to be logical, they conformed their theory with their practice, for both had written excellent poetry, Romantic in tendency, some time before they brought forth their literary criticism. Joseph, the elder, stated in his "Essay on Pope" (1756) that "a poet must have imagination" and came to the conclusion that in Pope there is nothing sublime or supremely pathetic. The essay was regarded at the time as iconoclastic, but apart from its negative value as a veiled attack on the departed chief of "the classics", it had a positive value, as we would naturally expect from the author of "The Enthusiast" and the "Ode to Fancy", in the passages intimating that poetry must go beyond technique and polish. Thomas Warton had published, two years before, his "Observations on the Faerie Queene". He did not take up a very unconventional attitude as to Spenser, but he manifested an objection to a priori rules of criticism, often used recent works in comparisons, and daringly maintained that "It is absurd to think of judging either Ariosto or Spenser by precepts which they did not attend to". More important was his "History of English Poetry", published 1774-1781. This book had its defects, but it was a most able piece of pioneering. "The good which the book, with its wealth of quotation as well as of summary, must have done, is something difficult to realise but almost impossible to exaggerate. Now... the missing links were supplied, the hidden origins revealed, the Forbidden Country thrown open to exploration. Century after century, from at least the thirteenth onward (Warton does not profess to handle Anglo-Saxon), was presented in regular literary development,... [a] crowded roll of poets, with specimens of their works... What was wanted was the entrance of mediaeval and Renaissance poetry into full recognition... And this Warton effected..." (Saintsbury).

Percy was not the only bishop to render sterling service to early Romanticism : Hurd, in the "Letters on Chivalry and Romance" (1764), held a lance for the middle ages and made

some telling thrusts on the way. Significant was his assertion that "The objection to Spenser's method arises from your classic ideas of unity, which have no place here" ; more significant the following defense of the Middle Ages : "The greatest geniuses of our own and foreign countries, such as Ariosto and Tasso in Italy, and Spenser and Milton in England, were seduced by these barbarities of their forefathers ; were even charmed by the Gothic Romances. Was this caprice and absurdity in them ? Or may there not be something in the Gothic Romance peculiarly suited to the views of a genius, and to the ends of poetry ? And may not the philosophic moderns have gone too far in their perpetual contempt and ridicule of it ?" Beside this measured advocacy of Romantic themes, Sterne's flash of criticism in ch. XII, bk. III, of "Tristram Shandy" seems small ; but the neat and cutting phrase, "looking only at the stop-watch", admirably hits off the "classical" attitude, and so by implication recommends the opposite method of versification. Concerning "this group of critics", we cannot do better than note Professor Saintsbury's summing-up : "The point of importance, the point of value, was that Percy, Warton, and Hurd not only... devoted their attention to ballad, romance, saga, and mediaeval treatise ; not only recognised and allowed the principle that in dealing with new literary forms we must use new literary measures ; not only in practice, if not in explicit theory, accepted the pleasure of the reader, and the idiosyncrasy of the book, and the rule that adapts Art to itself and not itself to art, as the grounds of criticisms : but laid the foundations of that wider study of literary history..."

That more technical question, prosody, not only claimed the attention of Gray, Percy, The Wartons, but also occupied two less-known writers, John Mason and Mitford. As early as 1749, John Mason brought out his "Power of Numbers and the Principles of Harmony in Poetic Compositions", in which he took up an independent attitude : if he found a line lovely in the hearing, he proceeded, without caring a rap for such works as Bysshe's "Art of English Poetry", to discover the origin of its loveliness. In 1774 Mitford issued his "Essay on the Harmony of Language", in which, besides displaying much arresting thought, he maintained his theories as to prosody by reviewing English verse as far back as Anglo-Saxon times and appealed, not to accepted laws, but to the practical standard of

the poets. Trying to set in chronological order the various documents that came his way, he took them as they were and explained them as best he could. "The truth is that these enquirers as to prosody both builded and dismantled better than they knew. And their enquiries were among the chief agencies in the revolution which came over English poetry at the end of the Eighteenth Century... A large amount of the infinite metrical wealth of English was hidden away and locked up under taboo. Enquiries into prosody broke this taboo inevitably ; and something much more than mere metrical wealth was sure to be found, and was found ,in the treasure-houses thus thrown open" (Saintsbury).

The Romantic forces were, then, enlisting rapidly. Partly the result, partly the cause, of the critical studies, the poetry set forth many of the theories recommended therein. In the seventies appeared "The Minstrel", Fergusson's poems, the "Rowley Poems" ; later the poetical work of Crabbe, Cowper, Blake ,and Burns. During the years 1771-1798, English Romantic poetry possessed great diversity : mediaevalism met with a glowing interpreter in Chatterton and a cultured exponent in Beattie ; native Scottish verse, with its artistic fusion of love and Nature, rang clear in Fergusson and triumphantly joyous in Burns ; social pity and strong objective workmanship entered with Crabbe ; Blake embodied the very essence of Romanticism and looked forth with transcendent vision on the realms of poetry ; Cowper ,in some ways a belated follower of Thomson, wrote at first rather conventional "classical" verse but after 1782 burst out into more daring themes. Moreover, several "Collections", such as Ritson's "English Songs" (1783) and Ellis's "Specimens of Early English Poets" (1790), reinforced the work of Ramsay, Oldys and Percy in bringing to the light forgotten or neglected treasures of the national literature.

As the writings of Voltaire, Diderot, and Rousseau prepared the way for the French Revolution, so did Ramsay, Thomson, Collins, Gray, Macpherson, Percy, Chatterton, Crabbe, Burns and Blake make the Romantic revolt in English literature thoroughly decisive and swift when there appeared the "Lyrical Ballads", a volume that marked a complete rupture with Classicism. This volume has, however, like the capture of the Bastille, been excessively insisted-on in the annals of history, literary and social respectively. The English poets of the

Eighteenth Century both announced and formed an integral part of the Romantic movement, for what have we more Romantic than much of Collins, "Ossian", Chatterton, and Blake? What more Romantic than certain poems and passages in Ramsay, the Wartons, Beattie, and the youthful Crabbe? The Romantic literature of 1798-1830 represented only the crest and not the whole of the "New Movement", though, if once we except Chatterton, Blake, and Burns, the best of the Romantic poetry was written by Coleridge, Wordsworth, Byron, Keats, and Shelley, but that is no sufficient reason why we should underestimate the pioneers and early masters of that movement.

II. — *A Chronological Survey of Eighteenth-Century Romantic Poetry before 1798.*

English Romantic poetry of the Century began in 1713 with the Countess of Winchelsea, not because of any pre-eminent force in her "Miscellany Poems" but simply because in that work she offered the earliest clear and artistically noteworthy manifestation of the spirit and matter that afterwards completely changed the general character of English poetry. Truth to say, the greater part of her verse, which had only a moderate reception, belonged to the Cowley and the Pope Schools; it is almost solely owing to the "Nocturnal Reverie" that she forms part of the Romantic movement: nevertheless she has, by that fine poem, an indubitable right to her position and deserves honour for her pioneer-work.

Though the new element in the Countess of Winchelsea's poetry excited either no or very little comment, yet we wonder that Pope's "Elegy on the Memory of an Unfortunate Lady" and "Epistle of Eloisa to Abelard", both published in 1717, did not cause a great stir: Pope had become one of the four or five most prominent literary men of the day, and public attention must have been fixed on these two poems. These pieces were romantic, the "Elegy" slightly, and the "Epistle" considerably, but, though they must have caused uneasiness in the minds of the "Classics", they yet offered so much rhetoric and conventional technique that critics probably dismissed them with "Prodigious fair though something odd". "The Epistle of Eloisa

to Abelard" contained, both quantitatively and qualitatively, much more of Romanticism than did the "Elegy", and intrinsically the "Epistle" was effective and, in parts, powerful. But what gave its importance to this poem was less its intrinsic qualities than its significance as representing a partial revolt from the conventional poetry of the day,—an almost involuntary impulse towards freedom felt by the poet that was fast becoming the acknowledged chief of the "classical" literature.

While the Countess of Winchelsea and Alexander Pope contributed between them only a few poems worthy of record in the Annals of Romanticism, Allan Ramsay, much impressed with James Watson's "Choice Collection... of Scottish Poems" (1706-1711), delved into old Scottish song and unearthed some quaint, some inspiring, some truly lyrical poetry. This he brought out in 1719 as "Scots Songs", to which he added original pieces. Two years later, he published the first collection of his own verse ; in 1724 he edited "The Tea-Table Miscellany" and "Ever Green", and he inserted in both some of his best poems, and in the latter Lady Wardlaw's fine ballad, "Hardy-knute" ; in the following year, he crowned his career as an original poet with "The Gentle Shepherd". In this, his most ambitious and most successful production, Ramsay made the dry bones of the conventional pastoral to live with the breath of his spontaneity and the beauty of his outlook on life. There, more than in the "Nocturnal Reverie", we find an exquisite conception of Nature and a deep regard for her ; there we find, more naturally expressed than in Pope's "Eloisa to Abelard", a romantic treatment of love ; there, indeed, we meet, for the first time in any important poetical work in the Eighteenth Century, with that admirable fusion—common to all the best Scottish lyrical writers—of Nature and love. "The Gentle Shepherd" was pervaded with this lyric charm and with a freshness, simplicity and naturalness most welcome in an age of didactic, epigrammatic and society-burdened poetry ; some of his songs deserve to rank just a very little below Burns's greatest pieces ; and in his editorial work aimed, as we may see in the Preface to "Ever Green", at giving to a sophisticated world "that natural strength of thought and simplicity of style our forefathers practised". So significant is this preface, which bears the date of 1724, that it calls for a longer quotation. "I have observed that readers of the best and most exquisite

refinement frequently complain of our modern writings, as filled with affected delicacies and studied refinements, which they would gladly exchange for that natural strength of thought and simplicity of style our forefathers practised : To such, I hope, the following "Collection of Poems" will not be displeasing. When these good old bards wrote, we had not yet made use of... foreign embroidery in our writings. Their poetry is the product of their own country, not pilfered and spoiled in the transportation from abroad : their images are native, and their landscapes domestic ; copied from those fields and meadows we every day behold. ...The manners and customs then in vogue... will have all the air and charm of novelty. ...Besides, the numbers..., as they are not now commonly practised, will appear new and amusing". That Preface forms one of the most valuable documents on the early tendency towards Romanticism, and no doubt it helped to strengthen that tendency. Ramsay merited praise for reviving the native dialect in Scottish poetry and much more for being the restorer of genuine lyricism into English poetry : adequate expression of personal emotion ; a delightful treatment, now subjective and now objective, of the passion of love ; a heartfelt cult for nature ; representation of love-episodes in beautiful nature-settings ; and an easy, artistic technique.

Very different from the Scottish poet, Parnell, in many ways a "classic", produced poetry that, published posthumously at the end of 1721, not only heralded the melancholy muse of Young and Blair but also shared with the verses of the Countess of Winchelsea and Allan Ramsay part of the glory of being the earliest noteworthy examples of fresh and spontaneous Nature poetry in the Eighteenth Century. We must, of course, in an historical view of a period, reckon influence primarily on the basis of the publication-date of the originator's work and the composition-date of the disciple's production : Parnell stands the test and emerges as a figure to whom scant justice has been rendered. It was in December 1721 that, in Pope's selection, nearly all the best of his poetry appeared for the first time. Several of the songs breathed true love of nature and freshness in the treatment of emotions, while the "Night-Piece on Death" contained lines forestalling by over twenty years the gloomy poetry written by Young, Blair, and Thomas Warton ; none of the lugubrious poets, in fact, surpassed Par-

nell in mournful power. In "A Fairy Tale, in the Ancient English Style", he wrote an original ballad, mediæval in subject and in phrase, some thirty years before the Wartons gave any serious attention to the themes of the Middle Ages, and nearly fifty years before Percy popularised the old ballads, for the author of the "Night-Piece" died in 1718. In short, as Ramsay (who is, for Romanticism, far more important than the Countess of Winchelsea and Pope) announced the poetic revolt on its lyrical side, so Parnell instituted it in its elegiac and mournful aspect.

Possessing the seriousness that characterised Parnell, James Thomson published in 1726 the first of the famous "Seasons", which he completed four years later. Thomson has often been described as the first notable Nature-poet of the Eighteenth Century ; Ramsay preceded him in the field. If, however, we say that Thomson was the earliest to sing of Nature at length, and with the definite purpose of exhibiting her strength and beauty, well and good ! That he did, and did imposingly. But the special trait that made him an innovator was his moral description and interpretation of Nature ; and in this he was followed by Dyer, Goldsmith, Crabbe, and Cowper. Certain poets took for imitation only his descriptions : they produced some of the most tiring verse of the century, without attaining to artistic effect or heralding to any considerable extent the Romantic movement ; men like Armstrong and Somerville were undoubtedly followers of Thomson, but their poetry lacked inspiration and at times ran the catalogue-method to extinction. Thomson himself not only delighted in Nature from the æsthetic point of view, but also saw in her an austere moral grandeur and a mighty force ; he invested her with dignity and read into her a profound religious teaching. In "Spring" he proclaimed that imagination cannot create nor words describe anything to equal the scenes and life of Nature as we perceive them :

Behold ! yon breathing prospect bids the muse
Throw all her beauty forth. But who can paint
Like Nature ? Can Imagination boast,
Amid its grey creation, hues like hers ?

It was generally held by the Eighteenth-Century poets (nor has their opinion since been seriously disputed) that Thomson was an accredited describer of nature ; the moral significance

of his work was not thoroughly realised and adequately treated till well on in the Nineteenth Century. John Scott, in the course of an address to the Muse, cried :

Descriptive Muse ! whose hand along the stream
Of ancient Thames, through Richmond's shady groves,
And Sheen's fair valleys, once thy Thomson led ;

that view of his genius does Thomson little injustice, for his influence on the Romantic movement concerned more the descriptive and emotional treatment, than the moral import, of nature. But he did more than give Nature her rightful place in poetry ; by composing the "Seasons" (which the public and critics alike welcomed) in blank verse, he aided English poetry to break away from the trammels of Peopean versification : in this too he had many followers, though several that shared his philosophy of Nature (e.g. Goldsmith) recurred to heroic couplets.

Though in his later work Dyer seemed to be much influenced by Thomson, yet in "Grongar Hill", published in its original form very soon after "Winter", he showed great personal talent. The two had in common the moral view of nature ; Dyer, however, handled the theme of "Grongar Hill" with a lightness and an approach to the best lyrical manner that the other could not—at any rate did not try—to obtain. It is mainly owing to this poem that Dyer owes his position as one of the early exponents of Romanticism, for "The Ruins of Rome" and "The Fleece", though they contained lines that would do credit to the most Romantic poets, laboured under the handicap of having their "new spirit" passages hemmed round with a mass of "classical" or semi-"classical" verses and so failed to receive the attention they deserved for their intrinsic merit ; probably the only poems written by Dyer that had any revolutionary influence in the Eighteenth Century were "Grongar Hill" and "The Country Walk".

After Ramsay, Thomson and Dyer, we must, while we admit his marked inferiority to those poets, mention Glover. Not for his long poems ! They are even more completely forgotten than "The Fleece". But for his poem "On Sir Isaac Newton", which has some powerful lines. This piece, published in 1728, was written in blank verse (probably fathered by Thomson) and, though in the main "classical", presented several

passages well in the Romantic line of development. Nor must we forget "Admiral Hosier's Ghost", issued ten years later ; this ballad had a tremendous vogue. But the Glover of the later poems was a very different man from the Glover of the paeon to Newton, as we see by the "efforts of endurance" made a little before and for a long time after "Admiral Hosier's Ghost", a poem that, by the way, "starred" in the period of lull delimited by the years 1731-1741.

The volumes most significant for Romantic poetry between the publication of "The Seasons" complete as one work and the appearance of the first instalment of "Night Thoughts" were the "Poetical Works of Allan Ramsay" in 1731, Somerville's "Chase" in 1735, and "The Muses' Library" edited by Oldys in 1737 : the first contained some good songs and lyrics not previously offered to the public, the second constituted clean, vigorous narrative, and the third brought to light some interesting early work. Somerville's "Chase" owed much to Thomson, but its author wrote on an original subject. The didactic parts have little interest, save for sportsmen ; but the "many descriptions and digressions in the Georgic manner", which the poet feared would be "tedious", redeem the work, for they move briskly and vigorously, clearly and graphically. We find several appreciative descriptions of Nature, which receives a moral interpretation, and note with pleasure the manly blank verse, which, though a little rough at times, is free and ably-handled. By the beginning of the fourth decade, Thomson had practically given up writing Nature-poetry ; Ramsay was to compose little more, and that little consisted mainly of "Epistles" of an occasional character ; Pope had passed the age when he might have broken out again in the manner of the "Elegy" and the "Eloisa to Abelard" ; Glover had turned most of his attention to emulating the efforts of that immortal fiasco, Sir Richard Blackmore ; Dyer had lost his "first fine careless rapture" ; and the men who were to make their mark in poetry in the seventeen-forties, Young, Blair, the Wartons, Collins and Gray, were during the thirties producing poor stuff in other genres (or feeling their way), or were still at college. Nor had any great novels appeared during that period to stimulate men's intellects and emotions.

But soon after the precrudescence of the novel, or the beginning of the domestic novel, in "Pamela", which heralded

so many masterpieces, there came a second period of poetic impetus, which we may define as lasting during the years 1742-1751.

"Robinson Crusoe" and "Gulliver's Travels" had brought into English literature much that was new, yet they exercised very little influence on the poetry : partly because they were isolated works (Defoe's novel, first part, 1719-1720, and Swift's satire-novel, 1726), arriving some years before the novel secured a firm hold on English literature ; partly because they were closely related to the times—and almost solely to their own times ; partly because "Robinson Crusoe" owed most of its contemporary success to its theme and that theme could hardly be effectively imitated so as to produce the illusion of an original work, while, to be well-informed, "Gulliver's Travels" stood pre-eminently for satire and to the general reader for a strange story, which, like Defoe's novel, could scarcely father a powerful imitation. Both these works—and more especially the earlier—were, indeed, imitated frequently, but has any of these imitations (except "The Swiss Family Robinson"—a foreign production) obtained great success ? Certainly none has had any notable literary merit. But in 1740 Richardson set the ball rolling with "Pamela" ; Fielding and Smollett soon followed. By 1753 there had been formed a body of novel-literature large and important enough to compel the attention of the English reading public (not to mention the educated people on the Continent), and by 1771 the masterpieces of Johnson, Sterne, and Goldsmith, along with Mackenzie's best production, had joined the already famous works of Richardson, Fielding, and Smollett, thus consolidating the strong position of the novel in our literature. These books, as well as enchanting the general mass of readers, possessed sufficient merit to interest the educated and literary section of society : they were vigorously or convincingly (some both vigorously and convincingly) written ; they treated a great variety of themes, provided food for the imagination and matter for thought ; they analysed character and developed situation beyond what was artistic in drama or desirable in poetry ; they whetted curiosity and aroused all sorts of emotions. By exercising the mind and evoking emotion, by presenting diversity of art and of morality, these novels made for liberty in literature. People became tired of the classical conventions when they saw that certain writers had dealt,

and so all writers might henceforth deal, with a larger world, more vivid emotions, more natural thoughts, and a wider sphere of action. Richardson delved into the human heart and instituted at the same time both the domestic and the psychological novel; Fielding combined adventure and characterisation and invested the whole with his own rich, tolerant personality; Smollett furthered the picturesque. But it is supererogatory to continue analysing the early novel when Mr. Harold Williams has so ably summarised it, as follows:

"Defoe was a master of narrative art, but he was scarcely anything more; and it was impossible that a bare recital of incident and sensational adventure should continue to satisfy the imaginative demands of a society which, after its emergence from the Middle Ages, was settling into the ordered round of industrial, scientific, and cultured life. In a stable and unchanging form of society, in which sensational movements and episodes are infrequent, the interest of even the most commonplace mind tends to centre in reflection upon and discussion of the amenities and incongruities of social and domestic life. The great popularity of Richardson receives a natural explanation if we bear these facts in mind; he evolved a "new species of writing", with a clear knowledge that something new was wanted. The scene of his novels is almost purely domestic; while Fielding, to pass over all other points of difference, chooses a wider stage of action; and characterisation, though it yields in point of veracity and comprehension to that of Richardson, is not so obviously his only business. He carries his narrative farther afield, and incident and adventure come more naturally from him; he is more sensitive to the value of dramatic situation than the home-keeping little printer. Smollett vacillates between two tendencies—the romance of sensational adventure and the novel of manners, and shows spirited workmanship in both forms".

It was inevitable that poets, actual or potential, should, with their sensitiveness to "atmosphere" and influence, lose no time in taking possession of this new material and transmuting it, by the magic of their verse, to something rarer and finer. They did not, at first, realise fully its possibilities: they felt diffident as to how such and such an emotion, situation or scene would fit into poetry of the best kind. Nevertheless, the large amount of good verse written during the years 1742-1751 corres-

ponds rather closely with the appearance of "Pamela", "Joseph Andrews", "Clarissa Harlowe", "Tom Jones" and "Roderick Random". Indeed, when we come to consider the matter, we recognise that it would be remarkable if the novel, by reason of its qualities and of its obvious or intriguing possibilities, had failed, not quite to revolutionise English poetry,—for the germs of Romanticism had sent forth shoots long before the appearance of Richardson's first story—, but to hasten and to strengthen the revolt implied in the work of Ramsay, Thomson, and lesser men. Yet this aspect of "the beginnings of the English Romantic movement" has been passed-over. This neglect appears all the more strange when we realise that Crabbe was influenced by Fielding and Richardson, that Walpole's "Castle of Otranto" began the "Gothic" element in English poetry, and that the Orientalism of Landor, of Southey, Byron, Moore and Shelley, belonged to a movement fathered of course by Sir William Jones' translations from Eastern literatures, yet assisted by Beckford's "Vathek".

Several years before the efflorescence of the novel came a great religious upheaval, which, accompanying it, in some ways strengthened that efflorescence. The Methodist movement became a Church in 1739, but it operated as a powerful leaven for many years afterwards. People had begun to recognise that they were creatures of emotion, not instruments of reason : they wanted an ardent and living faith, not a dead-cold philosophy. In just the same way, they grew tired of the dicta of reason in literature, and longed for the vivid and emotional ; and writers surely felt some revolutionary impulse from the religious movement profoundly stirring the multitudes ; all the more because Methodism was very personal, and, when it turned to poetry, it expressed itself mainly in hymns, a genre approximating to the lyric.

Parnell's gloom, moreover, was taken up and diversified in three poems—Young's "Night Thoughts", published 1742-4, Blair's "Grave" in 1743, and, four years later, Thomas Warton's "Pleasures of Melancholy". The lengthy "Night Thoughts" (running to nearly ten thousand lines) was imitated in prose by Hervey, who in 1746-7 brought out the "Meditations among the Tombs" ; both these works had an immense sale in Great Britain, and remained favourites—for family reading—until the end of the century ; both Young and Her-

vey became famous in France, where, like Byron, they enjoyed, and still enjoy, a reputation far beyond that to which they have any just title. The conception and the execution of Young's poem are classical, but occasional passages and the motive of personal grief ring true in the Romantic key. Though after the half-century the "Night Thoughts" influenced English poetry only a little in the direction indicated by the growing revolt against established themes and forms, yet this poem appealed greatly to the French Romantics.

Quite independently of Young, Blair published in 1743 "The Grave", which, far less ambitious and (containing as it does under eight hundred lines) far shorter than the "Night Thoughts", possessed much more of unity and artistry than characterised the longer work. Not so conventional as the "Thoughts", it resembled more the "Night-Piece" of Parnell, at the same time differing from it considerably in theme.

Plainly deriving from Young and Blair, Thomas Warton managed to invest his "Pleasures of Melancholy" (the only poem in which he did owe much to these two) with a far more Romantic atmosphere, a far more lyrical outlook, though with not quite so powerful a diction. In the "Melancholy" he made his bow to the public as one of "The Mournful Group", but soon after, on reaching adult years, he struck out for himself and wrote some original lyrics and sonnets.

In 1744 there had appeared two works that concern Romanticism—Akenside's "Pleasures of Imagination" (in January) and Armstrong's "Art of Preserving Health"; the former is a good deal more important (for our theme) than the latter. Written in blank verse of considerable power and freedom, "The Pleasures of Imagination", like Somerville's "Chase", charms by its descriptive passages: the purely didactic parts are fewer than most critics have implied, and the whole poem has, contrary to the assertions of many writers, a pervading quiet warmth that now and again burst into a glowing flame. Sincerity and reverence for not only God but Nature underlie all the descriptive as well as the preceptive passages. The "Odes" are stiff and "classical", nor do most of them ring genuine; and the "Hymn to the Naiads" forms one of Akenside's best, but least Romantic poems.

A few months after Akenside's greatest work came Armstrong's "Art of Preserving Health", which has its significance,

because in a theme so unpromising we find some fresh and fragrant verses, and many of these are distinctly Romantic in tendency. It may be remarked that Armstroug wrote several clever imitations of Spenser and Shakespeare.

Joseph Warton, older than his brother by some six years, published in 1746 a volume of odes, several of which displayed a mind already well on the way towards complete Romanticism. Two call for special notice : the "Ode to Fancy", which incorporated many glamorous images ; and "The Enthusiast", which, written in 1740, published six years later, and, like the "Ode to Fancy", republished in Dodsley's "Collection of Poems" in 1748, possessed great intrinsic merit and still greater extrinsic significance as a landmark on the course of Romantic literature. Of the latter poem, Mr. Gosse, whom few would accuse of exaggeration, has justly said : "Here, for the first time, we find unwaveringly emphasised... what was entirely new in literature, the essence of romantic hysteria. "The Enthusiast" is the earliest expression of complete revolt against the classical attitude".

Apart from Young, Blair, and the Wartons, worked a man whose successful career, at first view romantic, was based on industry and honesty ; one who from a valet became an author (mediocre, it is true) and a publisher (most talented, it is certain) ; one whose fame in literature rests securely on the excellent work he did as a publishing editor : Robert Dodsley (born 1703), by his "Select Collection of Old Plays" and his "Collection of Poems by Several Hands", helped considerably towards the happy issue of the new movement in poetry. He purchased the old plays, numbering about seven hundred, that had belonged to the famous Harleian Collection, and he had access to the library of Sir Clement Dormer. Thus well provided, he set before the public, early in 1743, the following plan : "As all our old plays, except Shakespeare's, Jonson's and Beaumont and Fletcher's, are become exceedingly scarce and extravagantly dear, I propose, if I can procure 200 subscribers, to select from such of our Dramatic Writers, as are of any considerable Repute, about Forty or Fifty Plays. I shall take only one or two of the best from each Author, as a Specimen of their Manner, and to show the Humour of their Times. There are also many single plays well worth preserving ; such as the Gorboduc of Lord Buckhurst, the Marriage Night of Lord

Faulkland, and some others". The "Old Plays" appeared in twelve volumes in 1744-5 and sold very well ; a second edition was issued in 1780. Thus, by his editorial activity, Dodsley threw open to all the store-house of Elizabethan drama, some of which had a Romantic influence, for it is not for nothing that the Elizabethan has been called the First Romantic Period, But he did not rest on his laurels : he soon began on an anthology of poetry. Proclaiming his scheme to his friends, amongst whom were numerous poets and versifiers, he succeeded in getting it well discussed and eagerly expected. "A Collection of Poems by Several Hands" was published thus : the first three volumes in 1748, the fourth in 1755, the fifth and sixth in 1758. It proved so popular that vols. I-III reached their second edition during the year of first publication, their third in 1752, their fourth in 1755, and their fifth in 1758, in which year vol. IV went to a second edition ; in 1760 a collected edition appeared, and of this another issue was called-for only three years later. These facts are important, for, though we cannot prove that the success of the "Collection of Poems" was due the pieces that afterwards came to be recognised as expressing the Romantic ferment, yet it is safe to assume that, as these pieces constituted nearly all the very good material in the whole series, they had a considerable share in that success. A list of the good, or at any rate the notable, things will show that the Romantic element was by no means negligible in this anthology, many items of which had been previously published :

Volume I. Poetry by Lady Mary Wortley Montagu ; Green's poem "The Spleen" ; Johnson's "London" ; Dyer's "Grongar Hill" and "Ruins of Rome" ; Shenstone's "School-mistress" ; Collins' "Ode to a Lady on the Death of Col. Charles Ross", "How sleep the brave", and the "Ode to Evening".

Volume II. Gray's "Ode on a Distant Prospect of Eton College", "Ode to Spring", and "Ode on the Death of a Favourite Cat" ; Seward's "Female Right to Literature".

Volume III. Thomson's "Hymn on Solitude" and several other pieces ; Joseph Warton's "Enthusiast, or the Lover of Nature" and "Ode to Fancy" ; Mason's "Ode to a Water-Nymph".

Volume IV. Gray's "Elegy" and the "Hymn to Adver-

sity" ; Collins' "Epistle to Sir Thomas Hanmer" ; Johnson's "Vanity of Human Wishes" ; Thomas Warton's "Pleasures of Melancholy" ; Jago's poems, "The Goldfinches" and "The Blackbirds" ; Shenstone's "Ode to Memory", "Pastoral Ballad", and other poems.

Volume V. Shenstone's "Nancy of the Vale" and numerous other pieces ; Jago's "Verses to William Shenstone" ; a poem by Fielding.

Volume VI. Several pieces by Akenside ; five from Shenstone's pen ; Gray's "Awake, Acolian lyre, awake" and "Ruin seize thee, ruthless King".

Collins and Gray figure prominently in that list ; both had published poetry a year before the first volumes of the "Collection" appeared. Collins was the earlier in the field : in 1742 he brought out his "Persian Eclogues" (otherwise, "Oriental Eclogues"), which, written in the heroic couplet and conventional in treatment, gave little promise of that freedom, power and romanticism which his "Odes", published December 1746, revealed to literature. But the "Odes" met with an ill reception, and Collins, extremely depressed, wrote hardly anything more. Dodsley, however, thought highly of his poetry and republished four of his pieces in the anthology ; people came gradually to recognise the merit of the poet, though it was not till the Nineteenth Century that Collins had any great influence as a Romantic. His influence in the Eighteenth Century may be illustrated by the fact that Goldsmith borrowed three phrases from him.

Along with Collins, one generally treats of Gray. Chiefly owing to the "Elegy", Gray was far more popular than the other with his contemporaries, but now he has to take second place to the author of the "Evening" ode, both as poet in general and as a Romantic in particular. In fire and beauty, Gray restrained himself too much to produce verse as spontaneous and vivid as much of Collins's, but he must be remembered especially for three things : one of the first, he appreciated scenery for its own sake (see his letters to West), apart from love and apart from moral considerations ; in the "Elegy" he interpreted a universal emotion with many individual traits, with exquisite images and artistry ; and in the imitations and adaptations from Norse and Welsh poetry he brought a new element into English verse. He had been greatly influenced

by Henri Mallet's "Introduction à l'histoire de Danemark" (1755), which served to stir Europe to a keen interest in northern mythology and the Eddas.

The Scandinavian, Icelandic and Celtic themes in mass exercised a considerable influence on English literature : Percy translated Mallet's work and published it in 1770 as "Northern Antiquities" ; Macpherson laid claim, in the "Fragments of Celtic Poetry" (1760) and in "Ossian", to set forth Erse poetry ; Evan Evans issued in 1764 his "Specimens of the Poetry of the Antient Welsh" : "under such auspices", writes Mr. Seecombe, "wild and picturesque poetry became the rage both in England and in Europe among the advanced school of critics". True : but in England "the rage" operated towards poetry "wild and picturesque" in a general way and not, to any great extent, towards imitation, adaptation, or other direct derivation from "Northern" literature. Take Erse : after Macpherson, the Celtic element unmixed with other elements will rarely be found in Eighteenth-century English literature ; Macpherson well nigh exhausted this mine, and disgust, resultant from the discovery that he had imposed on the public, rather turned people against this kind of writing ; almost the only noteworthy poems distinctly influenced by "Ossian" in our period are Blake's "Fair Eleanor" and "Gwin, King of Norway" (both in the "Poetical Sketches" of 1783), and his "Tiriel", written somewhere about 1789 though not published till late in the Nineteenth Century. And the Scandinavian literature, auspiciously introduced into English poetry by Gray, met with even less success ; if we mention Mickle's "May-Day" and Logan's two "Danish" odes (none of these three being of high merit), we practically exhaust Gray's direct influence in this direction. It was not till Motherwell's three "Norse" poems, published in 1832, that the element obtained—after Gray—an adequate expression in English poetry ; and it is curious to think that the finest examples of "Scandinavian" verse appeared in England in William Morris almost a hundred years after Gray's "Norse" poems.

Gray, however, possesses a great importance for our literature when he is considered in relation with Collins as an early worker in the Romantic Movement. Colonel Methuen Ward went a little too far when he asserted that "Collins was in reality the founder of a new school in poetry ; and, followed

(and indeed accompanied) by Gray, it is not too much to say that these two were the precursors of that splendid outburst of song begun towards the end of the century by Coleridge and Wordsworth with the "Lyrical Ballads". That statement ignores the work of Joseph Warton, to which Collins and Gray added little in the way of emotion and treatment, though of course they had greater stylistic ability ; it ignores that of Ramsay, Thomson, and Dyer. Both Collins and Gray, however, did bring something new into English poetry : they made the ode and the lyric express, with warm emotion and exquisite technique, the nobler sentiments, broad aspects of art and literature, and the aesthetic joys of Nature ; they broke away from conventional metres and stanza-forms. Collins was, in all this, more spontaneous and convincing than his contemporary ; in the "Ode to Evening", an unrimed lyric, he threw down the glove to the champions of heroic couplets and neat generalisations. We must admit that in the "Oriental Eclogues"—but not at all in the 1746 and later work—Collins retained many of the "classical" tenets, and that Gray, almost throughout his career, harked back every now and again to certain minor characteristics or the Pope-School, as for instance in the personifications that tend to "suffocate" the seventh and eighth stanzas of the "Eton" ode. But, while they did not entirely free themselves from classical defects, both Collins and Gray heralded and embodied in their best poems many of the Romantic qualities possessed so eminently by Coleridge, Wordsworth, Keats, and others.

The second period (1742-1751) of impetus in Romantic poetry included also two works that, published in 1748, have few points of resemblance one with the other : Thomson's "Castle of Indolence" and Hamilton of Bangour's "Poems". The "Castle of Indolence", imitated from Spenser, was almost "classical" in subject and incidents ; but the mere fact that it followed its model in word and phrase, made it one of the semi-"romantic" poems. Exactly the same remarks apply to Shenstone's "Schoolmistress", issued some six years previously. Both poems were quaint and delightful ; both proved popular and have retained their popularity with all. (Spenser was later imitated closely by Beattie and Mickle.) A year after "The Schoolmistress", appeared for the first time Shenstone's "Pastoral Ballad", reprinted in 1755 in Dodsley's "Collection of

Poems". A very able critic has said that this poem "has all the pink and silver grace of a Watteau" : grace and ease and delicacy it certainly has, but it also possesses a charming freshness and shows a marked appreciation of the joys and beauties of Nature. Without profundity, the "Pastoral Ballad" is yet wholly delightful ; and, like some of Gray's poems, it represented Romanticism putting to good use, while it was a little constrained by, its classical education.

To come at last to Hamilton of Bangour. The majority of his "Poems" were written in English, but his most famous and his best piece, "The Braes of Yarrow", was produced "in imitation of the ancient Scottish manner". This piece, expressing love of Nature and containing a striking dramatic element, formed a worthy link between Ramsay and Burns and surpasses any of the poems by Fergusson.

After Gray's "Elegy" came a lull in the activities of the new movement. During the years 1752-1761, there was a pronounced lull ; several extremely important works appeared from 1762 to 1770, but little wholly original composition was published (Chatterton's Rowley Poems remained in manuscript until 1777),—"Ossian" and the "Reliques" were, in the main, adaptations and revivals from old literature.

Nevertheless, the whole period 1752-1770 has a tremendous importance for English Romanticism : the seeds sown by Ramsay, Thomson, the "Mournful Poets", the Wartons, Collins and Gray (who was of course writing up till 1769) had struck firmly into the English poetical soil and were bearing abundant fruit, soon to be enjoyed to the full ; research into classical lore and literature gave us Spence's "Polymetis" (1747), Stuart's "Antiquities of Athens" (1762), Wood's "Essay on the Genius of Homer" (1771) ; the "Northern" literatures were exploited by Gray, Percy, Macpherson, and Evans ; English and Gothic mediaeval history, customs and writings furnished the material of Hurd's "Letters on Chivalry and Romance", which, published in 1762, "gave the signal in England for that Gothic delirium which, though for a time disfigured by ignorant extravagance [e.g. in "The Castle of Otranto"], was yet in a generation or two to confer [e.g. in Scott] such signal benefits in literature by refreshing it with new images and providing it with new enthusiasms" (Seccombe), and, incorporated in Percy's "Reliques of Ancient English Poetry", set a-foot an immense ballad literature

and had an even greater immediate and a much greater lasting effect on English literature than was wrought by Hurd's work ; the "Reliques" not only produced numerous ballads in imitation or emulation, but forcibly awakened a deep interest in all our old literature ; it was partly owing to the success obtained by Percy that Tyrwhitt in 1775-8 revolutionised knowledge as to Chaucer and firmly established the text of Chaucer's poems.

To this period especially applicable are the quotations that T.L. Peacock, in "The Misfortunes of Elphin", makes from the Welsh "Triads of Poetry".

"The three primary requisites of poetical genius : an eye that can see nature ; a heart that can feel nature ; and a resolution that dares follow nature".

"The three dignities of poetry : the union of the true and the wonderful ; the union of the beautiful and the wise ; and the union of art and nature".

These two quotations express what was the critical opinion in Wales (fairly the representative of England and Wales at the time) when the national poetry was prophetic and inspired. This part of the national character survived and became significant in the middle of the Eighteenth Century, when attention was being drawn on all sides to old English poetry and plays, to Scandinavian and Celtic literature, to the glory of Nature and the beauty of Art.

More than the mediaeval elements of all kinds, the important literary characteristic of these years was the growing consciousness of the power and beauty of Nature and the increasing recognition of the true value of Art : Nature not a mere variety of scenes ; Art something more than mere technique : Nature as an inspiring and mysterious influence ; Art as the (avowedly inadequate) translation into form of the great thoughts, emotions, aspirations and experiences—experiences either realised or only imagined—of this world of ours. Gray partly grasped the significance of Art, and Christopher Smart made literature a live and pulsing force ; but it was not till the third period of activity in Romantic poetry that Burns unobtrusively gave to Nature and human nature their full share in verse, while Blake fused Art and Nature in so consummate and yet so unsophisticated a manner that he still stands alone in our literature.

The years 1752-1761 certainly represented a marked lull

in the publication of Romantic works. In 1753 Jago published "The Blackbirds". This minor poem was an elegy in which the lyrical note predominated, and like "The Goldfinches", issued two years later, had charm, ease, spontaneity, though lacking in the higher imagination : they showed a genuine love of Nature and especially tender sympathy—here, for the first time in Eighteenth-century English poetry, fully expressed—with the life of birds. These poems, like the long descriptive poem with moral attached, "Edge-Hill", were by no means neglected in their own day but have since fallen into a disrepute that only the "Edge-Hill", save for several vivid Nature-passages, can justly be said to merit. In 1753 appeared "Six Poems by Mr. T. Gray", and in 1757 this writer issued in volume-form "The Progress of Poesy" and "The Bard", which obtained a notable success and established their author as the principal poet of the day. Both these poems showed excellent construction and versification, and so their Romantic tendency was reinforced with first-class artistry : Romanticism thus presented must have had a great effect in an age that honoured the skilful technique of Pope. In 1755 came Grainger's fine ode to Solitude. Very different from those "Pindaric" odes and the "Solitude", the "Fragments of Celtic Poetry" (1760) also found an applauding public ; these supposed translations struck a new note.

So successful were they that enthusiasts subscribed towards the expenses of Macpherson, who was to travel garnering fragments of oral poetry. Two years later he foisted on the public his "Poems of Ossian" and immediately became famous. But, seeing that readers had taken very well to "Temora", he enlarged that piece and published it in a separate volume the following year : doubt was thus immediately cast on the authenticity of the poems ostensibly composed by the bard Ossian. The Ossianic poetry, while it created tremendous interest and discussion in England for some ten years, had only a brief direct effect on the literature ; it encouraged the general movement towards the mediæval, the wild and the picturesque. Ossian has enjoyed lasting fame on the Continent ; it is probably not going too far to say that in France Ossian was, after Shakespeare, Scott and Byron, the English writer most influential on the Romantics.

Another exceedingly important contribution made to our

literature during the years 1762-1770, a period marking a decided advance in the Romantic movement, was that of Percy's "Reliques of Ancient English Poetry", published three years after Macpherson's principal achievement. The "Reliques" certainly lacked in unity: the insertion of modern poems was, from the artistic point of view, a mistake; but it cannot be denied that, the whole collection being extremely popular as a collection, attention was redirected to much excellent poetry composed during the years 1550-1650; poetry that was essentially Romantic. But of course the main influence exercised by the "Reliques" came from the old ballads, even though they were mercilessly "edited" by Percy. Fortunately for the bishop and for the development of ballad literature,—for suspicion cast on the "Reliques" soon after the beginnings of doubt as to "Ossian" would have thrown this body of mediaeval poetry into a damaging disrepute,—the truth about the original Folio M.S. did not transpire until just over a hundred years after the appearance of Percy's famous work. A little too much importance has perhaps been attached to Percy as the originator of interest in mediaeval literature, for several important studies on the subject (as e.g. Hurd's "Letters on Chivalry and Romance") had already been published; moreover, it must be remembered that the idea of editing the best old English ballads was proposed to him by Shenstone, who was, by illness, prevented from collaborating. It is as the artistic revealer of the real wealth of our old ballad-literature, and thus as the virtual doyen of the long line of modern balladists best represented by Chatterton, Scott, Coleridge, Keats, Morris, Rossetti and Wilde, that Percy merits his fame. If he as good as recomposed some and offered in a hopelessly corrupted version others of the old ballads, he also gave to the public specimens of nearly all the best and in some instances an approximately genuine text; and his "Essay on the Ancient English Minstrels", published along with the "Reliques" themselves, laid the foundation of the literature on this subject. It is very well to prove that, according to modern knowledge, Percy's criticism was wrong, and to show that, according to the modern—and healthier—opinion as to literary good faith, Percy intruded himself far too much in a work professedly reproductive and not creative in character, but the bishop really thought that much of his material required touching-up, and, like Scott later, he desired to present to read-

ers a work not only of historical interest but also of permanent literary value. The "Reliques" long remained popular and reached a fourth edition in 1794. Nor was the collection superseded when Scott's "Minstrelsy of the Scottish Border", arranged (be it said) much after the fashion of the earlier work, appeared in 1802.

Macpherson and Percy won fame by remarkable imitation and skilful editing : their work was not in the fullest sense original, though we must allow Macpherson to have been a great writer. The truly original poetry of the years 1762-1770 must be sought in Smart more especially, Falconer, Cunningham, Shaw, and Goldsmith to a small extent. At the beginning of the period Falconer published "The Shipwreck". This long narrative poem, written in heroic couplets, belonged in part to the Popean tradition but in part also to the new movement. So authoritative and often vigorous a lengthy description of a storm at sea was new in our literature ; the use of many technical terms constituted an act of defiance against "classical" conventions,—an act all the more meritorious in principle since the author recognised that he was doing something likely to incur harsh criticism. The piece as we see it now is minor poetry, but it proved very popular and so helped to hand on the Romantic torch. But Christopher Smart stood out as the most individual Romantic writer of the Eighteenth Century before Blake : not the greatest, but the most striking ; he resembled no one else of the first eight decades. His reputation justly rests mainly on his "Song to David", published in 1763. This poem has been described as "that wonderful burst of devotional rapture which has no parallel between the days of Crashaw and of Blake" (Streatfield) ; much of it is lyrical with the sweep and fervour of Francis Thompson's best religious poetry. It is, indeed, far rather as a lyric than as a specifically religious poet that Smart possesses such importance for the history of English Romanticism : he carries us away by the impetuosity and beauty of his theme, by his wealth of imagery, and by his daring versification (the "rime couée" has caused many a lesser poet to stumble) ; he convinces by his other-worldliness and by his implied repudiation of the most cherished beliefs of "the age of reason" ; he has a passionate regard for Nature : such transcendental qualities cause us to pass lightly over the occasional inequalities of his verse and several flaggings of subject.

Three years after the "Song to David", John Cunningham (1729-1773) published his "Poems, chiefly Pastoral", which reached a second edition two years before his death. Encouraged by Shenstone to write pastorals, he produced some very pleasing work in that genre; Fergusson admired Cunningham's poetry (as the 1800 editor of the Scotch writer has told us). Significant for Romanticism were his fondness for lyrical description of Nature, his natural and simple manner, his stressing of the personal element, and his clear, free technique.

Set over against Smart, Alexander Ross, like Cunningham, pales into comparative insignificance as an intrinsic figure, but Ross has, for importance as an early worker in the cause of independence, equal claims with the other: Smart's poem was little read, Ross's enjoyed a ready and a long-lasting welcome in Scotland and considerable fame in England. "Helenore, or the Fortunate Shepherdess", issued in 1768, obviously derived from Ramsay's "Gentle Shepherd", though the theme differs greatly; composed in broad Scots, it contained romantic situations and a few brief yet spontaneous descriptions of nature, human and external.

In a mild contrast with Ross, we have Goldsmith, who, though in the main a "classic", yet has a claim, established by "The Deserted Village" (1770), to be considered a unit in the troop of poets devoted, some consciously, some unconsciously, to the promotion of the new spirit in literature. His rôle closely resembles that of Cowper, though he lacked that intimate knowledge of rural scenes which so eminently characterised the author of "John Gilpin". Goldsmith struck a charmingly personal note, and in descriptive passages he succeeded, in despite of superficiality, in being fresh and spontaneous; his vagabond life had freed him from many of the social and intellectual prejudices of the time; he used the heroic couplet, but he used it not solely because he admired Pope but partly because this form suited his rather sententious verse. He died, in 1774, aged only forty-five: had he lived longer, he might have come under the influence of Chatterton and Burns, who shone in the next, the third, period of great activity in Romantic poetry.

From 1771 till the appearance of the "Lyrical Ballads" in 1798, English Romanticism kept steadily on its way, adding to its roll of great poets Crabbe, Blake, Cowper, Burns, and Chatterton (this last, since the Rowley Poems became known to the

public only in 1777—seven years after the author's death, belonging historically not to the years 1762-1770 but to the period 1771-1798) ; discarding the mournful poetry of Young, Blair and company ; enhancing the power of the lyrical writers, the Thomson School, and the Mediaevalists ; considerably extending the sphere and the influence of the Scottish poets. Blake attained the greatest height that the lyric ever reached during the Eighteenth Century ; the moral interpretation of Nature was taken-up and diversified by Crabbe and Cowper, the former stressing the personal element ; the Mediaevalists had worthy followers in Beattie and Chatterton, the former owing his inspiration to Percy and Spenser, the latter to Percy and Macpherson. Fergusson did a little, Burns much, to make Scottish poetry one of the most important contributions to the new movement. Romantic poetry became, in fact, a vital force during the last thirty years of the century. The "Lyrical Ballads" may be taken as defining the commencement of the Romantic heyday and period of full growth, but at the same time we must observe that this work attracted much less notice than was accorded to Chatterton's "Rowley Poems", Burns' songs and lyrics, and Crabbe's "Library", "Village" and "Newspaper". Moreover, does Coleridge's "Ancient Mariner" represent any wonderful advance on Chatterton's "Aella" and "Ballade of Charitie" ? I think not. Coleridge, if internal evidence goes for anything, owed much in the "Ballad of the Ancient Mariner" to those two poems. Do Wordsworth's pieces figuring in the 1798 volume show a startling improvement on Crabbe's Eighteenth-century work in the treatment of simple themes and lowly people, or in the description of Nature ? Again, I think not. Wordsworth's diction, which in its exaggerated form certainly contributes very little to the significance of art or to the beauty of poetry, can be held not an advance but merely a change in Romantic style. That Coleridge's "Ancient Mariner" surpassed anything done by Chatterton and that Wordsworth at his best (1798-1815) wrote greater verse than Crabbe, no sane critic has denied ; but the "Lyrical Ballads" should not be panegyrised at the expense of the poetry produced, in the years before Coleridge and Wordsworth's joint publication, by Chatterton, Crabbe, Blake, and Burns. Many critics long ago recognised that one could not in justice date the Romantic Movement from 1798, but very few (among them Professors Phelps and Beers

and Mr. Edmund Gosse) have rendered to the Eighteenth Century its dues. Blake's work was never equalled in its kind by any of the later Romantics, nor have Christina Rossetti, Walt Whitman, and Mr. W. B. Yeats approached Blake in those poems in which they attempt to reproduce his manner. Crabbe's most Romantic piece was written in 1779. Burns has not been rivalled by any later Scotch poet : Hogg, Cunningham, Tannahill, Motherwell, taken at their best in song and lyric, serve only to show that their predecessor was truly a master. Chatterton in mediaevalism and balladry fell a little short of the Coleridge of the "Ancient Mariner" and "Christabel", but, comparing the ages of the two men when they wrote the poems concerned, the former's achievement, whether for poetry in general or for Romantic poetry in particular, is even more remarkable than the latter's. And to descend to Beattie,— "The Minstrel" both forestalled Scott's long narrative poems of romance and influenced Byron considerably in technique.

With mediaevalism should be linked the exotic poetry of Sir William Jones. The intrinsic merit of the poems published by Jones during the years 1772-1790 and consisting of a few original English pieces, some original "Eastern", and adaptations or translations from Oriental literatures, is negligible, though one can read them with pleasure. But the author has great historical importance : he was the first to introduce into English poetry a genuine Eastern atmosphere and native Eastern themes (for such pieces as Collins' "Persian Eclogues" were based on second-hand knowledge acquired from often-inaccurate books of travel or from French literature), and this he did with fully competent learning and with an instinctive understanding (later confirmed by experience) of Oriental life ; he drove home the influence of the "Poems... chiefly translations from the Asiatick languages", issued in 1772 along with an "Essay on the Poetry of the Eastern Nations", by bringing out in 1783 his translation of "Seven Arabian Poems", by editing two years later "An Asiatic Miscellany" (consisting of poems, original and translated, mostly done by himself), and by publishing, several years before his death in 1794, his translation of "Sacontala, or the Fatal Ring", a very attractive drama by Kalidasa ; his "Essay on the Poetry of the Eastern Nations" constituted a warm recommendation of Orientalism and strongly urged Europe to avail herself of the poetical wealth of the

East. In all this pioneering work, Sir William Jones fathered the large amount of "Oriental" poetry that appeared during the years 1798-1824. Certain critics have proposed Goethe's "Westöstlicher Divan" as the Eighteenth-century origin of this strain, but it is unlikely that a foreign work, very little known in England and containing no such wealth of detail or truth of colouring as mark Jones's poems, should have more influence on English literature than the volumes published by an Englishman in his own tongue,—by a famous authority, beside whom Goethe as Orientalist fades into insignificance. Beckford's "Vathek" and Wilkins's "Translations from Mahabharata (1785)" probably had some influence, and so had Hope's "Anastasius" after its publication in 1819 ; but Sir William Jones more than anyone else set afoot in English literature the "Orientalism" that in Landor's "Gebir", Southey's "Thalaba" and "Curse of Kehama", Byron's "Childe Harold", "Don Juan" and other poems in their "Eastern" parts, Moore's "Lalla Rookh", Shelley's "Revolt of Islam", and several poems by minor authors, formed an important section of the Romantic poetry of 1798-1824. Beside such works, Jones's translations and adaptations are, as poetry pure and simple, poor stuff ; he often uses the heroic couplet : but he enables us to grasp something of the atmosphere pervading the literatures that he presents, and occasionally he gives a translation in the form and measure of the original and writes pieces, translated or not, in English forms other than that of the heroic couplet ; so that he has his importance not only for the introduction of new material but also for the employment of hitherto unknown measures. It is chiefly, however, as the introducer of exotic themes and sentiment that he deserves notice in the history of English Romanticism. Most significantly he wrote in the Preface to his "Poems" of 1772 : "If the novelty of the following poems should recommend them to the reader, it may, probably, be agreeable for him to know that there are many others of equal or superior merit, which have never appeared in any language of Europe ; and I am persuaded that a writer, acquainted with the originals, might imitate them very happily in his own tongue, and that the public would not be displeased to see the genuine compositions of Arabia and Persia in an English dress... The Odes of Hafez, and of Mesihi, would suit our lyric measures as well as those ascribed to Anacreon ; and the seven

Arabic Elegies, that were hung up in the temple of Mecca, ... would, no doubt, be highly acceptable to lovers of antiquity, and the admirers of native genius" ; it was this last set of poems that Jones himself translated a few years later. At the end of the preface, he stated that he was "very desirous of recommending to the learned world a species of literature, which abounds with so many new expressions, new images, and new inventions". There is no doubt that, had he lived to see them, Sir William Jones would have been delighted with the truly exotic atmosphere of "Gebir", the themes of "Thalaba" and "Kehama", the vivid colouring of "Lalla Rookh", the lively writings of Byron in "Oriental" mood, and the fervour of "The Revolt of Islam" : and with the delight would have gone a justifiable paternal pride.

Orientalism, however, with the exception of Jones's work, figured very little in the literature of 1772-1797, when Nature, the personal element, mediaevalism, artistic beauty, and freedom and variety of technique became part of the best Romantic poetry : Burns combined these qualities, though he dealt with mediaevalism only in the specialised form of old Scottish folk-lore ; Cowper showed how form might be adapted to theme ; Blake by implication stressed the glory of art, yet he remembered the claims of nature ; Crabbe endowed scenes and the personal element with dignity and tragedy ; Chatterton was the most complete and original "Mediaevalist" of his century. Bowles deserves notice for the influence that he exercised on Wordsworth, Coleridge, and Lamb : Thomas Russell for the Romantic atmosphere with which he invested a quiet emotion or an episode drawn from Greek literature : John Scott for the nascent Romanticism found both in his poetry and in his literary criticisms.

Right at the beginning of this period of poetic wealth came Beattie's "Minstrel", the first part appearing in 1771, three years before the second. The cultured author had assimilated the attractive portions of mediaevalism, and these he employed to produce a pleasant semi-narrative poem : but though "The Minstrel" has charm, freshness, ease and quaintness, yet it owed its manner to Spenser and the suggestion of its theme probably to Gray's "Progress of Poesy". These facts indicate Beattie's position in English poetry ; he had a delightful talent and used it to good advantage ; without showing any great originality,

he managed, in a moment of keen insight, to present (in lines concerning the titular character) an attitude of mind and a disposition of the artistic temperament that might well have formed the motto of Coleridge :

Meanwhile, whate'er of beautiful or new,
 Sublime, or dreadful, in earth, sea, or sky,
 By chance or search, was offer'd to his view,
 He scann'd with curious and romantic eye.

Definite was his influence on Byron, who remarked that he had been emboldened by the example of Beattie to use the Spenserian stanza in "Childe Harold". "The Minstrel" remains the only poem by the worthy doctor that is much read nowadays : the other pieces have in comparison been rightly ignored.

Still more than Beattie, Chatterton came under the spell of the mediæval. More than any other English poet, he drew his inspiration from Percy's "Reliques" and Macpherson's "Ossian", combined with Geoffroy of Monmouth's and Holinshed's chronicles ; even before the publication of the "Reliques" he had delved into old folios. As Macpherson's fraud later prompted him to commit a "forgery", so Percy's work decided him to write "mediæval" poetry. While the former fact does not greatly concern us in these days, the latter has enriched English literature with poetry that remained unique in the Eighteenth Century ; that influenced in theme, Coleridge and Morris and, in both theme and vocabulary, Keats ; and offered an almost unparalleled example of youthful genius. Chatterton died in 1770 : all his poems except the "Elegy on William Beckford", appeared posthumously, the "Rowley Poems" edited and published in 1777 by that unobtrusive worker towards Romanticism—Thomas Tyrwhitt, and the "Miscellanies" in the following year. Though Chatterton exercised a great influence on the Romantics (especially Coleridge and Keats) and delighted scholars, yet it was not till late in the last Century that the general public was enabled to read him with ease ; but his influence, deriving from a rather specialised sphere of interest, could best work in just the way it did—through the writings of scholars and the sympathetic interpretation of poets. Happily for Romanticism, all Chatterton's best verse dealt with themes of romance and balladry ; the pieces written in the current English of his day consist mainly of epistles, satires, and rather mawkish, conventional love-poems, and compare very unfavourably

with the "Rowley Poems". It was in the "mediaeval" pieces that Chatterton showed himself a great poet and, by the manner in which he transmuted ballad, romance, and chronicle and invested them with qualities either modern or modernised, a distinguished original genius. His haunting "Aella", with its lovely lyrics ; his "Eclogues", rich and musical ; "The Bristowe Tragedy", simple, direct, convincing ; the "Ballade of Charitie", with its terse, dramatic lyricism and its artistic compactness ; and "The Tournament", notable for some powerful "atmosphere" : these poems not only stand out gloriously, landmarks in the vista of English Romanticism, but form important contributions to the whole national literature. An eccentric, like Chatterton, Byrom issued, at long intervals between 1714 and his death in 1763, various poems, of which most were theological or dissertational. In a few pieces, however, he wrote in an attractive lyrical strain and showed a keen eye for the beauties of Nature, a deep appreciation of the worth of the personal element, and considerable originality in metric. The edition published in 1773 contained nothing superior to the Pastoral that had appeared in the eighth volume of "The Spectator".

Also four years previous to the appearance of Chatterton's "Rowley Poems", Robert Fergusson published (1773) a collection of his verse. He was already known to the public, for, though he died at the early age of twenty-four, he had for some years been inserting in Ruddiman's Weekly Magazine, "a well conducted miscellany" (as Fergusson's editor of 1800 informed the world), numerous little pieces. It was soon recognised that Fergusson's fame would rest upon the poems in the Scottish dialect ; curiously enough the only old Scottish poetry he knew was that contained in Ramsay's "Ever Green". Fergusson marked an advance on Ramsay not as an artist but as a writer on domestic themes, which he made fresh and vivid ; the later poet had, however, neither the range nor the charm of the earlier. Fergusson's pictures of Scottish homes and home-life, few in number but good in quality, prepared the way for, and definitely influenced, Burns' masterpieces in this kind ; and many poems show that their author possessed a deep love of Nature, a keen eye for the striking features of a landscape, and a natural ability for conveying his impressions to the reader. Such pieces as "Geordie and Davie", "The Daft Days", the

"Ode to the Bee" and the "Ode to the Gowdspink" worthily vie with Ramsay's and with many of Burns' poems in the presentation of Nature. Moreover, Fergusson was no nine days' wonder : his poetry reappeared in enlarged editions in 1774, 1800, and 1821 ; people had come to see his kinship with, and influence on, Burns in the matter of Scottish life and scenes, and of Nature and satire ; and his bright treatment of those perennial springs of poetry, love, youth and beauty, made him pleasant reading on his own merits.

Scottish poets flourished during this period. William Julius Mickle as early as 1761 contributed to an anthology the poems "Knowledge" and "A Night Piece", and during the sixties he wrote for the London journals. In 1777 appeared, in Thomas Evans' collection of old and modern poetry, his "Cumnor Hall", his best original work. Mickle was versatile; he shared in the Romantic movement at three points : his ballads (e. g. Cumnor Hall, "Hengist and Mey") display an intimate knowledge of our old ballad-literature, to which "Cumnor Hall" forms a worthy pendant, while "The Sorceress" serves, with Russell's "To Cervantes" and Lewis's prelude to the "Tales of Terror and Wonder", as a luminous commentary on the Gothic fairy element that became so marked in the English literature of 1780-1810 ; his imitations of Spenser, especially the "The Concubine" (published in 1767 and later renamed "Sir Martyn"), which follows Spenser in metre, vocabulary, phrasing, and sentiment, offer one more example of the part that the Spenserian stanza played in the new movement ; and his Scottish poems, only too few, form a small but significant contribution to the corpus of genuine Scottish verse by reason of the delicate description of Nature set forth in "Eskdale Braes" (written shortly before the death of the author in 1788) and the charming naturalness and delightfully human touch characterising "There's nae luck about the hoose", which we may justifiably treat as Mickle's until conclusive evidence proves the contrary.

Another minor poet,—whose merit ranks pretty much on a level with Mickle's—,divided his time between English and Scottish themes. John Logan issued his first noteworthy poem in 1770 : "The Cuckoo" appeared in the "Poems on several occasions, by Michael Bruce", which Logan rather carelessly edited for a departed friend ; Bruce, indeed, deserves a passing mention in the annals of early Romanticism for his "Lochleven"

and especially for "Spring", composed a little before his death in 1767. Less conventional than "The Cuckoo" (good work though this be), the opening speech of Logan's "The Lovers" presented with quiet force and intensity a thoroughly Romantic situation and atmosphere. But Logan's best poem is "The Braes of Yarrow" (shorter than Hamilton of Bangour's composition on the same subject), which, though written in English, manifested the typically Scottish fusion of emotion and Nature. Logan, in brief, reflected and in a small way helped to forward the youthful period of English Romanticism. In point of time, the greater part of his work, for the collected edition of his poems was published in 1781, came later than that of Fergusson and Mickle.

But all the Scottish poets of the century, as of all time, were far surpassed by Robert Burns, who flashed on the world in 1786 as a man already close on thirty and rapidly matured by a vigorous outdoor life and by the alchemy of passion. Like Ramsay, he eagerly collected Scottish Songs ; to Fergusson he owed a healthy lead in the writing of poems dealing with Scottish life and customs ; but he went beyond these writers in his interpretation of what he gathered and read ; and he added a wealth of poetic genius, a native warmth and spontaneity, a vigour of workmanship and a musical ear that rendered him one of the greatest poets. Though he rivals Shakespeare, Blake, Keats, Shelley, Tennyson and Browning as a lyrical poet ; though he wrote numerous poems (some high in the second rank of his verse) in English ; though he has been taken to the heart of the whole British people, and greatly admired on the Continent especially since Philarète Chasles enthusiastically indicated his charm and explained his importance ; and though he influenced many poets English and Scottish, including those who, born in Scotland, wrote in the two languages : yet, because he so clearly derived from Scotch traditions and retained all his love for the native land, and because his best work either was written in Scotch or exhibited qualities that are typically Scottish, Burns should be primarily considered as a product of Scotland—the highest and finest expression of its literature. In many ways, he directed his native qualities into poetry containing most of what was good in Romanticism ; his spontaneity of deliverance, naturalness of manner, glowing movement and ardent emotions, stres-

sing of the personal element, sympathetic characterisation, his melody of versification and strength of diction, his aptitude for hitting on the suitable word and for moulding forcible yet often exquisite phrases, his fondness for song and folk-lore, and his descriptions of Nature, were in some instances equal, in some superior, to anything that had been done before him. He followed up his success by bringing out the next year (1787) an enlarged edition of his poems ; in 1793 and 1794 he published further collected editions of his work, in which he added many pieces of a very high standard. Burns was for Romanticism most significant as the writer of impassioned love lyrics and songs. In this aspect he surpassed anyone that had preceded him ; he freed love-poetry from the shackles of Arcadian sentiment ; he set at defiance the protests of the self-righteous, the custom-bound, and the ascetic ; he sang of passion more glowingly than even Shakespeare, much more convincingly than the Cavalier poets ; he made love joyous, various, and vivid.

Akin with Burns in treatment of humble life and themes, Crabbe brought out in 1780 "The Candidate", the first notable poem published during his life-time ; earlier, he had anonymously inserted in magazines poetic trifles that he apparently forgot later-on, and had written a long poem first given to the public by Professor Ward near the beginning of the present century. It is an interesting fact that Crabbe composed his best poetry, which contained more numerous Romantic passages than we find in the pieces published during the years 1780-85, in the Nineteenth Century ; twenty-two years separated the appearance of "The Newspaper" from that of "The Parish Register". "The Library", "The Village", and "The Newspaper" offered several arresting descriptions of Nature and vigorous episodes, but in Romantic interest they fell short of "The Candidate", "Midnight", and some of the shorter "Juvenilia". In the poems composed not later than 1780, especially in "Midnight", the two pieces entitled "The Wish", and the "Fragment, Written at Midnight", Crabbe showed himself a potentially lyrical poet ; some event seems to have diverted his attention from "Mira", and he spoke in "The Candidate" (1780) of desiring to "give the moral Flora to the mind" ; after that date he definitely became a moral interpreter of the Nature that he had been content to sing more or less for her own sake. His Eighteenth-century poetry contained, if (as we well may)

we accept as his the "Midnight" ascribed to him by Dowden, enough that either directly belongs or at any rate tends to Romanticism, for us to reckon Crabbe as one of those writers who, in the last period of Eighteenth-century poetic impulse, helped to consolidate the Romantic position. This he effected in a peculiar way : his earliest poetry was unobtrusively lyrical ; his mature poetry more didactic, yet incorporating some excellently told episodes and detailed, convincing descriptions of Nature ; and all his verse treated sympathetically the personal and emotional elements.

Cowper had much in common with Crabbe and played a somewhat similar part in Eighteenth-century literature. Both were moralists, though Cowper possessed a quaint and tricky humour, which he let loose only too seldom ; both loved Nature and generally interpreted it in the light of its relationship to men ; both observed character very carefully and produced some of the best "portraits" in our literature ; both practised severity and simplicity of composition ; both frequently employed the heroic couplet. But Cowper belonged almost as much to the Classical as to the Romantic school : in general tenor he appeared as a Pope much less restricted by the canons of art and as in some ways typical of "the age of reason". It was by sympathy with man and nature that he passed beyond mere reason : "The Task" and "Tirocinium" (1785), "The Progress of Error", "Table Talk" and those other wearisome moral poems,—these, excepting for numerous passages in "The Task" and occasional passages elsewhere, closely followed the Pope-tradition in subject and didacticism. In "The Task, however, he used blank verse and included many appreciative descriptions of Nature ; "John Gilpin", deserving its tremendous success, broke away from Classicism by its apt galloping metre and by the natural verve of narrative ; "Boadicea" was vigorous and graphic ; "Yardley Oak" (written 1791) daringly used blank verse for what was practically an ode ; the poem and the sonnet to Mary Unwin charmingly expressed a deep personal emotion. We feel almost aggrieved not to find more of Romantic poetry in Cowper, for in "The Task" he tells us that he deeply loved Nature and as a youth chanted her often.

Allied with him by virtue of his moral interpretation of Nature, John Scott, who died in 1783, pursued, rather more closely

than did Cowper, the more purely descriptive treatment of landscape and rural life instituted by Thomson. His publications in verse covered the years 1760-1782, but his most important poems came out during the last eight years of his life, "Amwell" in 1776 and the collected edition of his verse in the year before his death. He early indicated the line on which, with a gradual and decided increase in technical skill, he was to write verse throughout his career : his first published pieces were entitled "Four Elegies, Descriptive and Moral", which corresponded closely with Thomson's four seasons ; like his great predecessor, John Scott was truly "descriptive and moral", and he stressed now the one, now the other aspect. Nevertheless, he did not imitate Thomson slavishly : he used a diction that was lighter and, though less vigorous, yet more natural. He genuinely loved Nature and succeeded in attractively presenting landscape ; he observed her very closely and joyed in her varying moods and manifestations. To poetry that was at bottom, if rather tamely, Romantic, Scott added literary criticism that, overweighted only too often by "classical" prejudices, occasionally hinted freer and more vivid, more spontaneous composition.

In the year of Scott's death appeared a small volume of lyrics that announced or should have announced to the world, the rise of a new and brilliant star in the literary heavens. In 1783, William Blake brought out the "Poetical Sketches", which contained five or six pieces unsurpassed, as lyrics, by anything in his later volumes of short poems. It is true that neither the "Poetical Sketches" nor the two better known works, the "Songs of Innocence" and the "Songs of Experience" (published 1789 and 1794 respectively) met with anything like their due recognition ; that critics did not, to reprove a negligent public, accord to them the praise they should have won for their unobtrusive glamour and their excellent technique ; that it was not till the middle of the Nineteenth Century, when the Pre-Raphaelites set him up as a master both in art and in literature, that Blake came properly into his own. Yet some critics have made too much of these facts. It is extremely unlikely that three volumes or verse, issued within a period of twelve years (the "Songs of Innocence and Experience" published moreover in 1794 as a single work sumptuously-illustrated and sold-out before the author's death in 1827), three

volumes of the most exquisite poetry, containing no passages apt to offend the prudish and advancing no outlandish theories, three volumes possessing a considerable diversity of theme and offering very few pieces that need cause the reading public to think overmuch,—it is extremely unlikely that these poems should so far have missed attention as not to exert some influence on the Romantic poetry contemporary with and subsequent to their publication. These volumes were not well advertised, and so most “general readers” may not have heard of their appearance ; but the critics and, either in their wake or before them, the poets—for it is part of the business and (let us hope) the pleasure of both to read the best contemporary verse—, must surely, in some instances at least, have learnt of this literary event. To parody the famous dictum enunciated by Gladstone : “You may elude all the reading public some of the time and some of the reading public all the time, but you can’t elude all the reading public all the time”. Blake printed few copies of these works, but books have a way of changing owners, being lent, or falling into the hands of the inquisitive : the sparsity of these early copies affords no valid argument for anything approaching complete ignorance of Blake’s poetry on the part of contemporaries. Moreover, the illustrated editions of his verse came to be sought-after by artists, and artists not only like to talk about literature, of which they often judge very ably, but also mix considerably with writers. It is hardly probable that these lovers of art, beginning no doubt with the discussion of Blake’s illustrations, should have failed to pass on to enquiries as to what their literary friends and acquaintances thought of Blake’s poetry. It is, in view of the important commissions that he received, impossible to argue plausibly that Blake was little known as an artist ; and once grant that he was an arresting, though unassuming, figure in the artistic world, we can scarcely refuse to admit that he must also have been—not indeed in the limelight of the literary world (he was never that during his life), but—recognised by “the writing kind” and the cultured, and, unless England was during the years 1783-1827 totally different from what she had ever been before and has ever been since, probably looked-up-to by many. His work was known to Wordsworth, Coleridge, Lamb : the first-named spoke of the “Songs of Innocence and Experience” as the output of “great but undoubtedly insane genius”, as one might have expected.

ted he would ; Coleridge and Lamb knew him personally and admired his work. If these men had come into contact, whether immediate or at second-hand, with Blake, why should not others have done the same ?

Blake's poetry, of course, was unlike anything produced by other writers during his life-time, but, though that fact may have deterred authors from imitating his themes or endeavouring to capture his atmosphere, many poets must have envied the ease and perfection of his phrasing and versification. His winsome lyrics must surely have challenged them to emulate his technique : to equal his clarity, his verbal charm, his lovely melody. Some people have tried to explain away Blake's influence by asserting that he was ignored because he was, by most, considered mad. But does a reputation for eccentricity and even for insanity prevent a poet from being read ? Such a poet will be examined through mere curiosity, and, if he have ability, he will sooner or later compel appreciation ; he will excite wider and wider interest, and one will speak of him somewhat after this fashion : "Well, So-and-so may be mad, but by heavens he can write poetry !"

This defence will, to those who believe in Blake's contemporary influence, seem overstated, but naturally it has been made not to support them—a supererogatory proceeding—but to combat these who maintain that Blake exercised a negligible influence on the Romantic Movement.

What, then, was Blake's intrinsic contribution to English Romanticism ? (Even if we had to conceive the possibility—the impossibility !—that our author should have had no imitators, one could thus still insist on his significance as a leading figure in the Romantic movement.) By his supreme lyrical gift he set a standard that has not been improved-on by any poet of the Nineteenth Century ; his "Songs" and "Sketches" were genuine, straightforward lyrics and not disguised theses ; all that he touched, he adorned with charm, grace, spontaneity, and with that inexplicable aura of a wondrous personality ; he delighted by his thoughts, sentiments, and artistry ; and though he seemed to recapture the quaintness and the daintiness of the best "Elizabethan" lyrics, he gave even to those poems in which he most resembled such writers as Campion, the cachet of his peculiar genius. All his writings, and especially the lyrics, are pervaded with a distinctive, intriguing perfume ; they find a

full response when they appeal, as they frequently do, to some of the most exquisite of our unexpressed feelings ; they evoke delicate vistas of sentiment and reflection, some pieces have an air of otherworldliness, others subtilise everyday thoughts and feelings ; all his poems are vitalised with the romance of the true and the beautiful.

Very different from Blake, and greatly inferior, Bowles yet had his importance in English Romanticism : he formed a link between the early and the late Romantics. In 1789 he published "Fourteen Sonnets", his best achievement ; though he wrote well on into the next century, he never produced any outstanding work after that first flash. The "Sonnets" charmed the youthful Wordsworth and Coleridge, and they found a ready echo in Lamb's verse. It would be going too far to say that Bowles set the two great poets on the Romantic highroad, but he undoubtedly expressed many of their tendencies and perhaps helped them to liberate their personalities from the more rationalistic of their Eighteenth-century beliefs (certainly Wordsworth was only slightly tending towards Romanticism in his earliest published verse) ; and we ought so take as in the main correct their statement of indebtedness to this gentle poet. The "Sonnets" chanted a pleasant melancholy and exhibited an appreciative regard for Nature : simple, personal, quietly lyrical, they resemble Russell's "Sonnets and Miscellaneous Poems", published the same year.

Wordsworth no doubt owed something to Bowles, but he showed it very little in the "Evening Walk" and "Descriptive Sketches", issued in 1793. There, as in much of his later work, he linked up with the moral interpreters of Nature, but, there, he displayed little of their subdued energy and almost nothing of the great lyrical power that he used to such advantage in the poems of 1800-1815 ; he described Nature in a toneless fashion. (It must be borne in mind that in later years Wordsworth considerably changed the original text of the "Descriptive Sketches".) Much more interesting was his tragedy "The Borderers", written 1795-6 : in that, he made a decided advance in all respects on the "Sketches", and betrayed many symptoms of the ferment working within him ; his verse had acquired ease and vigour, his phrasing become graphic and picturesque ; his characterisation heralded the manner of Coleridge in "Remorse" and "Zapolya" and, strangely enough,—if we consider how much

Wordsworth differed from him—, of Byron in his long narrative poems. Nevertheless his place in pre-1798 Romanticism was very small and has importance solely in relation to his later development.

More significant was the early work of Coleridge, who from the beginning gave evidence of his strong Romantic sympathies. Some of his best things were written before 1798; several slight volumes, which did not include all the finest of his youthful pieces, appeared before that date. "Religious Musings", composed in 1794, was an effusive, hyperbolic poem, containing some magnificent verses and illustrating that rapt manner which distinguished all Coleridge's greatest poetry. His supreme achievement of the period before the "Lyrical Ballads" came, however, with the production in 1796 or 1797 of "Osorio", which was acted in 1813 as "Remorse": this was a tragedy romantic in all senses of the word; it equalled in extravagance and surpassed in power the later "Zapolya", though it fell short of the standard afterwards attained by Shelley in "The Cenci". "Osorio", indeed, might be requisitioned, along with the lyrics of Burns and Blake and the mediaevalism of Macpherson and Chatterton, to support the assertion that Wordsworth and Coleridge in and after the "Lyrical Ballads", Scott, Byron, Shelley, and Keats, though they added much to the glory of English Romanticism, marked a difference more in kind than in degree from the Eighteenth-century Romantic poets. "Osorio", besides, had many aspects, and its dramatic, narrative and lyrical qualities were very high.

Only two other writers composing most of their verse after the publication of the "Lyrical Ballads" need be mentioned in any detail in a summary of pre-1798 Romanticism (for Landor's small 1795 volume attracted very little attention and contained nothing of outstanding merit, and Southey's "Joan of Arc" in 1796 had little value, while Samuel Rogers was essentially a belated "Classic"): these were Joanna Baillie and Charles Lamb. The poetess, chiefly remembered for her "Plays of the Passions", made her first bow to the public in 1790 with "Fugitive Verses". In this volume, varying from descriptive poems to ballads, she displayed a distinct tendency to revolt against the "classical" poetry with which she had obviously been familiar. Much of her work clearly derived from Thomson: she was praised in a contemporary review for her "true unsophisti-

cated representations of nature". She also composed several ballads just as clearly influenced by the "Reliques" and tinged with Gothicism. Born as early as 1762, she was influenced late by the more definitely Romantic of Eighteenth-century English writers, and offered the interesting spectacle of new themes superimposed on old prejudices.

Charles Lamb was in his pre-1798 verse far more Romantic than Joanna Baillie. He reproduced more purely the tone, atmosphere and manner of Bowles' "Fourteen Sonnets" than any other writer has done. In 1796 appeared four of his pieces in Coleridge's "Poems on Various Subjects", and a year later he had a moderate share in another volume published by Coleridge. His sonnets reflected unmistakably the new spirit in literature, but they lacked any great force. A sunny day, a dainty caprice, a quiet scene, a gentle damsel made for Lamb a thing of sheer delight, which he expressed with all the airy glamour and delicate romance so characteristic of him. Not only were the majority of his pre-1798 poems wholly or largely Romantic in theme, sentiment, and technique, but they had a special feature that became almost an essential of Nineteenth-century Romanticism—the intimate revelation of the writer's personality.

Thus ends with Lamb, quaint and strikingly original in prose, at first imitative and later original in verse, the roll of English Romantic poets of the Eighteenth Century. The beginnings of the new movement (in many ways a revival of Elizabethan romanticism) had been tentative but varied: that increasing variety connoted a growing dissatisfaction with "classical" themes, sentiments, outlook, and technique. The Countess of Winchelsea and Alexander Pope hinted, as Romantics in a quantitatively un-important quota of their verse, the future position of the lyric, which was to be firmly established by Collins, strengthened by Gray, and set on a pinnacle by Blake and Burns. Ramsay breathed into his poetry and his treatment of landscape a fresh and charming spontaneity, while Thomson instituted the moral interpretation of Nature, later to be handled more realistically and with a fuller appreciation of the personal element by Crabbe. More subjective was the poetry of Young, Blair and the Wartons. Collins and Gray liberated the ode from its pedant-shackles and successfully practised measures either new or revived: inspiration made their best verses to

glow with a Romantic ardour. Then came the "mediaeval" vogue, confirmed in Macpherson and Percy and furthered, in directions that, indicated by those two, were yet original in English poetry, by Beattie and, above all, by Chatterton. Scottish poetry bourgeoned afresh in Fergusson and Burns, the latter justly famous for the attention that he paid to the subjective element and for the lambent flame with which he fired the lyric. An independent, detached figure, Blake wrote lyrics utterly different from those of Burns (whom, by the way, he preceded), and quite as individual, while he fused art and nature—nature human and exterior—in a manner unique in our literature. And during the years 1790-1797, in addition to much excellent work by earlier men, Scott, Wordsworth, Coleridge, Landor and Byron were feeling their way and producing their youthful poems, while Shelley and Keats were still mere infants—later to become boys as "wonderful" as Chatterton.

Pioneers and early masters, all those poets who published before the "Lyrical Ballads" the whole or large proportion of their Romantic verse, set afoot and established the movement that was destined to render glorious the first phase of Nineteenth-century literature in England.

III. — *Groups in Eighteenth-century English Romantic Poetry.*

English Romantic poetry up till 1798 fell, like most movements in their beginnings, more or less under certain definite heads, which, so far from being artificial, actually represented the various tributaries that went to make up the full stream of Nineteenth-century Romanticism, though even there several writers clearly continued a specific early section: in the "Lay of the Last Minstrel" and "Marmion", Scott offered a late treatment of mediaeval themes; Wordsworth continued the moral interpretation of Nature made popular by Thomson.

It is instructive to note the divisions of their subject made by Professors Phelps and Beers in "The Beginnings of the English Romantic Movement" (published 1893) and "A History of English Romanticism in the 18th Century" (1899) respectively. Professor Phelps, who carries his work only up to 1765 or thereabouts, says that "Romantic literature will generally be found to show three qualities: Subjectivity, Love of the Pictu-

resque, and a Reactionary Spirit" ; by the last he means a spirit "reactionary to what has immediately preceded",—what has been called "the swing of the pendulum", so strongly characterising the Romantic Movement in France. He then proceeds to set down as the main sections of Romanticism up to 1765 : "Reaction in Form ; Spenserian Revival" ; "Influence of Milton—the Literature of Melancholy" ; and "Revival of the Past — Gothicism and Chivalry ; Ballad Literature and Percy ; Northern Mythology, Welsh Poetry, and Ossian". For the period that he surveys, that method of division has much to recommend it, though it lacks singleness, the first section being based on form, the two latter sections on theme ; but the critic surmounts this difficulty very neatly, and one remarks it as a defect only when judging the plan of the book apart from the contents,—a practice that leads one into illogical statements concerning things that are illogical only in appearance. It is perhaps to be regretted that Professor Phelps does not make more of the lyrical writers in mass. (His chapter on Gray is excellent.)

Professor Beers has embarked on a more intricate but less satisfactory arrangement of his material : "The Augustans", "The Spenserians", "The Landscape Poets", "The Miltonic Group", "The School of Warton", "The Gothic Revival", "Percy and the Ballads", "Ossian", "Thomas Chatterton", and "The German Tributary". To mediaevalism in its various aspects he thus assigns four chapters, a division out of proportion with the rest of the book ; by the Miltonic group he means not writers of epics but poets whose sentiment recalls that expressed in "*Il Pensoso*" ; "The School of Warton"—one cannot help asking which Warton, as Joseph had an influence approximately equal to that of Thomas ; in "The Spenserians" he makes a division according to form, while the other groups go according to matter or sentiments ; "The German Tributary" concerns either minor writers or the very early work of essentially Nineteenth-century men, and so was almost too slight to merit a chapter, especially as the German element in Eighteenth-century English literature has so much in common with "The Gothic Revival", treated only four chapters earlier. (This "carping" refers merely to the systems of grouping and in no way detracts from the fact that in the body of their work Professors Phelps and Beers have more than "blazed the trail" and have written a great deal of first-class criticism.)

The following division will be found rather different from that of the two books just considered ; this grouping, no doubt, has faults, as all classifications of literature have inevitably, but it may in some ways be more satisfactory :—The Lyrical Writers ; the Scottish Poets ; the Mournful Group ; the Moral Describers of Nature ; and the Mediaevalists.

With regard to “the Lyrical Writers” one must take the classification to denote those whose Romantic verse is mainly emotional and subjective. Thomas Warton wrote much supposedly-humorous verse, but, not being Romantic, it does not come under our consideration ; the Countess of Winchelsea composed very little poetry that was not “classical”, but that little was lyrical, and so it belongs to the group in question ; Thomas Warton, again, belongs definitely to “the Mournful Group” in his “Ode to Melancholy” and is, for that poem, put in the chapter dealing with Parnell, Young and Blair, but in the rest of his serious poetry he was—to except a few “occasional” pieces—lyrical, and so he comes also into “the Lyrical Writers”.

By “the Scottish Poets”, I mean those who, like Ramsay, Fergusson and Burns, wrote partly in the Scottish dialect, and those who composed in English all the poems uncontestedly theirs and at the same time employed the typically Scottish alliance of love and Nature.

“The Moral Describers of Nature” seems preferable to “the Landscape Poets”, for it is more definite ; the latter term might well include Ramsay, Thomas Warton, and Mickle, who fall more aptly under other heads. By “moral” is meant not “religious” poets but those who extract, illustrate, or imply an ethical judgment.

“The Mournful Group” has been adopted instead of “the Literature of Melancholy”, because the latter (Professor Phelps) term seems to lay too much stress on the influence of Milton. That “*Il Penseroso*” greatly influenced Parnell, no one will deny ; but the Miltonic element in Young came not direct from “*Il Penseroso*” though perhaps through Parnell, but from Milton’s epic diction ; Blair’s “Grave” owed nothing to that poem, while Thomas Warton’s “Ode to Melancholy” derived directly from Young and Blair and perhaps a little from Parnell.

“The Mediaevalists” aims at including the pioneers, Percy, Macpherson, as well as their successful followers—more original than imitative—Chatterton and Beattie.

But to give a more adequate idea of the grouping adopted in the succeeding chapters, it will be necessary just to mention certain names.

The Lyrical Writers : (The Countess of Winchelsea and Pope ;) the brothers Warton ; Collins, Gray ; Smart, Blake ; and one or two lesser people.

The Scottish Poets : Ramsay ; Fergusson ; Burns ; several minor poets.

The Mournful Group : Parnell ; Young ; Blair ; Gray in the "Elegy".

The Moral Describers of Nature : Thomson ; Dyer ; Aken-side ; Goldsmith ; Crabbe, Cowper ; and several others.

The Mediaevalists : Macpherson ; Percy ; Chatterton ; Beattie (1,2).

The Lyrical Writers opened the English Romantic poetry of the Eighteenth Century with the verse of the Countess of Winchelsea in 1713 and followed on, four years later, with Pope's "Elegy to the Memory of an Unfortunate Lady" and "Epistle of Eloisa to Abelard" ; then a break in the sequence, the next body of purely lyrical poetry coming in the forties with Shenstone, the Wartons, Collins and Gray ; from the turn of the century the lyric occupied a consistently important place. It will be noticed that the Scottish poets have been excluded from "the Lyrical Writers" ; the Caledonians have so distinctive a cachet of their own that would hardly be fair to enter Ramsay and Burns on the general roll of "the Lyrical Writers".

With several intervals, "the Scottish Poets" published original poetry (we say "original", so as to omit Ramsay's editorial work of 1716) from 1719 to the death of Burns ; after the appearance of the "Complete Poetical Works of Allan Ramsay" in 1731, no outstanding collection of original Scottish verse came out before Hamilton of Bangour's "Poems" in 1748. Passing over Mickle's publications in periodicals, the next notable volume was that of Fergusson's poems in 1773. Then, after several pieces by Mickle, and a small volume of Logan's poetry,

(1) The mainly-Nineteenth-century poets do not call for classification, as their work hardly belongs to specifically-Eighteenth-century Romanticism.

(2) It will be noted that the groups are arranged in order of date: the earliest relevant and noteworthy publication made by a member of a group determines the chronological position of that group in the table given above.

the greatest Scottish poet brought out in 1786 his famous work and continued to issue excellent verse until his death.

A much shorter period was occupied by "the Mournful Group". Starting in 1721, when appeared a posthumous selection of Parnell's poems, it remained virtually silent for twenty years, and, after an outburst represented by Young, Blair, and Thomas Warton (in the "Ode to Melancholy", it ceased with Gray's "Elegy" just after half the century had lapsed. This mournful poetry formed a genre naturally soon exhausted.

A weightier and much longer enduring school, "The Moral Describers of Nature", wrote for some seventy years, beginning with Thomson in 1726 and, after various exposition by Dyer, Goldsmith and Crabbe, ended in the 'nineties with Cowper.

Late into the lists entered "The Mediaevalists", who (if we set aside the fugitive mediaevalism of the Wartons) commenced their short but brilliant career in 1760 with Macpherson's "Fragments of Celtic Poetry", followed soon by his "Ossian" and by Percy's "Reliques", and continued in Chatterton and Beattie, though the "Rowley Poems" did not appear till 1777 ; for a definite revival of mediaevalism in poetry, we must wait till Lewis and Scott.

These groups differed considerably in their historical and their intrinsic significance.

The least important from both points of view was "the Mournful Group" : they composed little poetry of the highest order, nor did they powerfully influence later English verse.

Very important in the general annals of our literature, "the Moral Describers of Nature" had also a great significance as pioneers of Romanticism. The "classical" element present in their poetry only slightly limited the revolutionary tendency of Thomson, Dyer, Goldsmith, Crabbe, and Cowper : they far more than the mournful writers influenced Nineteenth-century Romantic poetry.

An almost equal importance must be ascribed to "the Scottish Poets" and to "the Mediaevalists"; but the intrinsic significance of the latter class slightly overweighs that of the former, for though Burns as an original genius surpasses Chatterton, yet Ramsay, Fergusson, and several distinctly-minor writers cannot compete with Macpherson, Percy, and Beattie ; as for general

IV. a, Chronology of Eighteenth-Century

	THE LYRICAL WRITINGS	THE SCOTTISH POETRY	THE MOURN-
1710	1713 { Countess of Winchelsea's "Miscellany Poems"		
	1717 { "Eloisa to Abelard" and "Elegy"		
1720		1721 First collection of Ram- say's poems	1721 Pope's
	1728 Glover's poem on Newton	1725 Ramsay's "Gentle Shep- herd"	
1730		1731 "Complete Poetical Works of Allan Ramsay"	
1740	1743 Shenstone's "Pastoral Ballad"		1742-4 Young
	1746 Joseph Warton's "Odes"	1748 Hamilton of Bangour's Poems	1743 Blair's
	1746 (Dec.) Collins' "Odes"		1747 T. Warton
1750	1752 Smart's "Poems on Seve- ral Occasions"		1751 Gray's
	1753 Jago's "Blackbirds"		
	1753 Gray's "Six Poems"		
	1755 Grainger's "Ode to Soli- tude"		
	1757 Gray's "Pindaric Odes"		
1760	1763 Smart's "Song to David"		
	1764 Shenstone's "Works"		
	1766 Cunningham's "Poems, chiefly Pastoral"		
	1768 { Gray's "Poems" Shaw's "Monody"	1768 Ross's "Fortunate Shep- herdess"	
1770	1772 Jones' "Poems from the Asiatick Languages"	1770 Bruce's "Poems on Seve- ral Occasions"	
	1773 Byrom's Poems pub. pos- thumously	1773 Fergusson's "Poems"	
	1777 A collection of T. War- ton's poetry		
1780	1783 Blake's "Poetical Sket- ches"	1781 Logan's "Poems"	
	1784 Charlotte Smith's "Ele- giac Sonnets"	1786 Kilmarnock edition of Burns' poetry	
	1786 Rogers' "Ode to Supersti- tion, and other Poems"		
	{ Blake's "Songs of Inno- cence"		
	1789 { Russell's "Sonnets and Miscellaneous Poems"	1787 Edinburgh edition (Burns)	
	{ Bowles' "Fourteen Son- nets"		
1790	1793 Blake's "Gates of Para- dise"	1793 { enlarged editions 1794 { of Burns' poetry	
	1794 Blake's "Songs of Expe- rience"	1794 Mickle's Poems	
	1796-8 Lamb's early poems		
	{ Coleridge's "Poems on Various Occasions"		
	1796 { Coleridge's "Departing Year"		
1798	1798 "Lyrical Ballads"		

English Romantic Poetry (dates of publication)

FUL VERSE	THE MORAL INTERPRETATION OF NATURE	MEDIAEVALISM
selection of Parnell's poetry	1726 { Thomson's "Winter" Dyer's "Grongar Hill" 1727 Thomson's "Summer" 1728 Thomson's "Spring" 1730 Thomson's "Seasons"	Tickell's "Colin and Lucy" 1716-36 Old poetry in Ramsay's publications 1721 Parnell's "Fairy Tale" Mallet's "William and 1724 { Margaret" Lady Wardlaw's "Hardy- knute"
'Night Thoughts' "Grave" "Pleasures of Melancholy" "Elegy"	1740 Dyer's "Ruins of Rome" 1744 Akenside's "Pleasures of Imagination"	1742 Shenstone's "Schoolmis- tress" 1748 Thomson's "Castle of Indolence"
	1762 Falconer's "Shipwreck"	1760 Macpherson's "Fragments of Ancient Poetry" 1761 (Dec.) Macpherson's "Fingal" 1763 Macpherson's "Temora" 1765 Percy's "Reliques of An- cient English Poetry" 1767 Mickle's "Concubine" ("Sir Martyn") 1771-4 Beattie's "Minstrel"
	1767 Jago's "Edge-Hill"	
	1770 Goldsmith's "Deserted Village"	
	1776 John Scott's "Amwell"	1777 { Chatterton's "Rowley Poems" Mickle's "Cumnor Hall"
	1780 Crabbe's "Candidate" 1781 Crabbe's "Library" 1782 { John Scott's "Poems" Cowper's "Poems" 1783 Crabbe's "Village" 1785 Cowper's "Task"	
	1790 Joanna Baillie's "Fugitive Verses"	
	1793 Wordsworth's "Descrip- tive Sketches" and "The Evening Walk"	
	1798 Cowper's "Poems"	

IV, b. — *Chronology of other English Works operative
in 18th Century English Romanticism before 1798.*

(Works in square brackets are less direct than the others in their influence.)

- 1706-11 Watson's « Choice Collection of Comic and Serious Scottish Poems.
- 1709-14 Rowe's edition of Shakespeare.
- 1711 [Shaftesbury's « Characteristics »]
Addison's essay (in "The Spectator") on the Border Ballads.
- 1713 [Berkeley's "Hylas and Philonous"]
- 1716 Hearne commences publishing a series of English chronicle histories.
- 1719 { Defoe's "Robinson Crusoe"
"Scotts Songs"
- 1723 An anonymous editor's collection of "Ballads"
- 1724 { "Tea-Table Miscellany" —————> { Anthologies of English and,
"The Ever Green" { more particularly, Scottish
verse, edited by Ramsay, some
of whose original poems
appeared therein.
- 1725-28 Pope's Shakespeare
- 1726 Swift's "Gulliver's Travels "
- 1733-40 Theobald's edition of Shakespeare
- 1736-42 [Correspondence between Gray and West]
- 1737 Oldy's "Muses' Library"
- 1740-71 The great novels by Richardson, Fielding, Smollett, Goldsmith, Sterne, Walpole.
- 1744 Dodsley's "Select Collection of Old Plays" (2nd ed. in 1780)
- 1746-7 Hervey's "Meditations among the Tombs" (24th ed. in 1789)
Hanmer's Shakespeare.
- 1747 Spence's "Polymetis"
- 1748-58 Dodsley's "Collection of Poems" (1st complete ed. in 1760)
- 1749 Mason's pamphlets on (1) poetical and (2) prosaic rhythm and harmony.
- 1752 Dodd's "Beauties of Shakespeare" (3rd ed. in 1780)
- 1754 Thomas Warton's "Observations on the Faerie Queene"
- 1755 [Johnson's "Dictionary of the English Language"]
- 1755-6 [Mallet's "Introduction à l'histoire de Dannemarc"]
- 1756 { Burke's "Ideas of Sublime and Beautiful"
Joseph Warton's "Essay on Pope"
- 1759 Young's "Conjectures on Original Composition"
- 1762 { Hurd's "Letters on Chivalry and Romance"
Stuart's "Antiquities of Athens"

- 1763 { Percy's "Five Pieces of Runic Poetry"
 Hoole's "Version of Tasso"
 "The Poetical Calendar", ed. by Fawkes and Woty in 10 voll.
 (pendant to Dodsley).
 1764 { Evan Evan's "Specimens of the Poetry of the Antient Welsh"
 [Shenstone's "Essays on Men and Manners"]
 1765 { Percy's essays on the Minstrels and on the Ancient Drama
 Johnson's edition of Shakespeare.
 1767 Farmer's Essay on the learning of Shakespeare.
 1768 Capell's edition of Shakespeare.
 1769 Hurd's "Ancient and Modern Scottish Songs"
 1770 "Northern Antiquities" (Percy's tranlation of Mallet's work)
 1771 Wood's "Essay on the Genius of Homer"
 1772 [Mickle's collection of fugitive poetry, in four vols. pub. by
 Pearch]
 1772-94 Sir William Jones' translations from and essays on Oriental
 poetry.
 1773 { Grose's "Antiquities of England and Wales"
 Steevens' edition of Shakespeare.
 1774 { Mason's "Life and Letters of Thomas Gray"
 Mitford's "Essay on the Harmony of Language"
 1774-81 Thomas Warton's "History of English Poetry"
 1775 { Gray's "Journal" (of travel in the Lake District)
 Mickle's "Version of Camoens' Lusiad"
 1775-8 Tyrwhitt's edition of Chaucer
 1776 Gibbon's "Decline and Fall of the Roman Empire"
 1777 Thomas Evans' "Old Ballads... with some of Modern Date"
 1778 [Vicesimus Knox's "Essays Moral and Literary"]
 1779 [Johnson's "Lives of the Poets"]
 1781 Pinkerton's "Scottish Tragic Ballads"
 { Ritson's "Select Collection of English Songs"
 1786 { Hoole's "Version of Ariosto"
 Pinkerton's "Select Scottish Ballads"
 1783-93 Ritson's "Northern Garlands"
 1784 Beckford's "Vathek"
 1785 Sir Charles Wilkins' "Translations from Mahabharata"
 { Gilpin's "Picturesque Beauty... Cumberland and Westmoreland"
 1786 { (3rd ed., 1792).
 Pinkerton's "Ancient Scottish Poems"
 1787 Johnson's "Scot's Musical Museum"
 1789 White's "Natural History of Selborne"
 1790 Ellis's "Specimens of Early English Poets"
 1791 Grose's "Antiquities of Scotland"
 1791-7 Mrs Radcliffe's three famous novels
 1793 Malone's edition of Shakespeare.
 1795 Ritson's "Robin Hood Ballads"

influence on Romantic literature, the Mediaevalists had a greater following that the Scottish poets could claim ; moreover, Hogg, Motherwell, and Leyden were as much influenced by mediaevalism as were Coleridge, Scott, and Keats.

The pride of position among the Eighteenth-century Romantic groups belongs to "the Lyrical Writers", who produced much excellent verse, as for example that of Collins, Gray, Smart, and Blake,—possessed powerful confederates (Ramsay and Burns) in the Scottish camp,—and potently influenced the Nineteenth-century Romantic poets, whose greatest glory resides in the lyrics of Coleridge, Wordsworth, Landor, Shelley and Keats. Of course we must remember that the lyric and the drama constitute England's best claim for poetic supremacy. Lyric poetry lies on the main line of the national development.

CHAPTER 2

THE LYRICAL WRITERS.

The Lyrical Writers not only began the Romantic movement of the Eighteenth Century but also, in the "Lyrical Ballads", crowned it and instituted the great poetry of the early Nineteenth Century. This was to be expected, since the drama and the lyric have ever been the glory of English poetry. Whenever our verse has been spontaneous, the lyric occupies a prominent place : the most attractive Anglo-Saxon poetry consisted of lyrics ; in the Middle Ages, the lyric, though slight in productiveness as compared with the romance, was significant, while the ballad—a genre often closely connected, occasionally fused with the lyric—had great importance. But from the days of Wyatt and Surrey, lyrical poets have always been in the front rank ; the Elizabethan lyric may pale beside the Elizabethan drama, but it is almost as eminent in its kind. When, during the years 1630-1660 the drama ran into rapid decline and then ceased through state interference, the lyric still at odd moments sang itself forth to those who cared to listen. From 1660 to 1710, most literature was of inferior merit and much of it artificial, the outstanding achievements being the Restoration Comedy and the rise into literary fame of the periodical. But in 1713 was published the "Miscellany Poems" of the Countess of Winchelsea : this volume, which attracted only moderate interest, signalled the beginning of a revived lyricism and a Romantic literature in general. Several of her poems revealed a profound love of Nature and stressed the personal element ; naturalism and subjectivity became main lines of development in the new poetic movement.

Four years later, Pope broke away from conventionalism in his "Elegy to the Memory of an Unfortunate Lady" and his "Epistle of Eloisa to Abelard" : here we find elegy and the ode,

forms that were to play a notable part,—forms that may well be linked with the lyric proper under the general heading of lyrical verse.

Ramsay wrote much that was lyrical ; his original poems appeared from 1719 until some twenty years later. But the next independent lyrical poem was Glover's on Newton.

The 'forties saw the lyric firmly established. In 1743 Shenstone published his "Pastoral Ballad", containing many delightful lines ; three years afterwards, Joseph Warton brought out his "Odes", one of which—"The Enthusiast, or the Lover of Nature"—has been considered as marking the earliest complete rupture with the prevalent classicism, and at the close of the same year (1746) Collins issued his "Odes", which met with a poor reception but gradually won golden opinions when some of his pieces reappeared in Dodsley's "Collection of Poems" ; the following year, several of Gray's pieces figured in Dodsley.

In the next decade Gray published "Six Poems" (1753) and "Pindaric Odes" (1757), volumes that, confirming the success of the "Elegy", set him up as the leading poet of the day ; midway between these two works came Grainger's "Ode to Solitude", a fine lyric and the author's sole noteworthy production.

In the 'sixties appeared three important works, varying considerably among themselves ; in 1763 Smart's "Song to David" resumed a strain begun long before by Crashaw and repeated later in part by Blake at the close of the Eighteenth and in full by Francis Thompson at the end of the Nineteenth Century ; in 1764 Shenstone's "Works", containing verse that had been scattered through various anthologies and periodicals and some unpublished matter ; and in 1768 Gray's "Poems", the main contribution to Romanticism lying in the adaptations from "Northern" mythology. Moreover, Shaw's "Monody" should be noted as a fine single poem, a poignant elegy.

The next ten years, though they gave to the world Chatterton's "Rowley Poems" (to which, essentially manifestations of mediævalism, we here refer thus cursorily), yet offered nothing else of preëminent merit in the purely lyrical manner ; we must, however, note that in 1772 Sir William Jones published his "Poems from the Asiatick Languages", and in 1779 Thomas Warton issued a collected edition of his verse.

But to make up for that rather tame period in pure lyricism, the following decade contained much of the work of the

two greatest English lyrical poets of the century—Blake and Burns. In 1783 Blake's "Poetical Sketches" were published in an irregular manner and six years later came his "Songs of Innocence" ; both volumes included many exquisite lyrics, spontaneous yet most artistic in expression, highly original without being bizarre ; Blake sustained his verve in the "Songs of Experience", issued in 1794. Burns wrote lyrics of a very different kind, but he belongs more properly to the group of Scottish writers ; 1786, however, is a landmark in the history of English lyricism. In 1789 two minor poets brought out a small volume apiece : Bowles in "Fourteen Sonnets", elegiacally lyrical, considerably influenced Wordsworth, Coleridge and Lamb ; Thomas Russell, undeservedly much less known, likewise endowed quiet scenes with subjective charm, and he won the admiration of Wordsworth and Landor.

Outside of the "Songs of Experience", the chief lyrical verse of the 'nineties was written by men that belong more especially to the next century. In 1796 Coleridge published his "Poems on Various Occasions", which held out a rich poetic promise, while from that date to 1798 Lamb put in print his early poems.

The lyric, fully established during the last score years of the Eighteenth Century, became even more popular in the Nineteenth, and formed much of the best Romantic work of Coleridge, Wordsworth, Byron, Shelley, and Landor. And of these periods the authoress of the "Nocturnal Reverie" was the interesting initiator.

Anne Finch, the daughter of a Hampshire baronet, was born in 1660. After some years at court, she and her husband (Heneage Finch) retreated in 1689 to Eastwell Park, where they dwelt, retired, for the rest of their lives. In 1712 Heneage Finch became fourth Earl of Winchelsea, and the next year the Countess issued the "Miscellany Poems", which represented the work of thirty years. "At Eastwell", writes Mr Edmund Gosse, "Lady Winchelsea studied the phenomena of nature more closely than any of her contemporaries ; in the contemplation of the physical world she sought and found relief from a constitutional melancholia... In her park there was a hill, called Parnassus, to which she was particularly partial, and here she wrote many of her poems. She and her husband—they called themselves "Daphnis" and "Ardelia"—lived in great

contentment together in their country home until 1720", the year in which the Countess died.

With regard to her position as a pioneer in the description of Nature, Wordsworth has written : "It is remarkable that, excepting the "Nocturnal Reverie" of Lady Winchelsea, and a passage or two in the "Windsor Forest" of Pope, the poetry intervening between the publication of the "Paradise Lost" and "The Seasons" does not contain a single new image of external nature". This passage needs correction and modification. Pomfret's "Choice" faintly announced the movement in Naturalism, but "Windsor Forest" is a poem very disappointing to the student of early English Romanticism : obviously modelled on Denham's "Cooper's Hill", it is wholly "classical" in tone, and, though it has variety and charm, it does not offer such distinctive and vivid lines on Nature as we find in several passages of the "Epistle of Eloisa to Abelard". Moreover for a gloomy scene, Parnell shows originality, and though not a landscape poet, he must, on account of one or two passages in the "Night-Piece on Death", be considered as bringing something new into the descriptions of Nature written between "Paradise Lost" and the "Seasons". Besides, Ramsay's "Gentle Shepherd" (1725) has slipped Wordsworth's memory ; that delightful pastoral presents new images of external nature.

Lady Winchelsea's main contribution to Romanticism undoubtedly consists in "A Nocturnal Reverie"—the "pièce de résistance", the poem "To the Nightingale", and the "Petition for an Absolute Retreat".

In the "Nocturnal Reverie", which runs to some fifty lines, the poetess describes a tranquil, fine, half-moonlit night and her feelings thereby excited. She combines general and particular thoughts, wide aspects and picturesque details of Nature. True and artistic description of scene, and profound sympathy with landscape, these form the Romantic elements of the poem. The descriptive manner appears "to advantage dressed" in the following verses :

In such a Night, when every louder Wind
Is to its distant cavern safe confin'd ;

.....

In such a Night, when passing Clouds give place,
Or thinly veil the heav'ns mysterious face ;

When in some River, overhung with Green,
 The waving Moon and trembling leaves are seen ;
 When freshen'd Grass now bears itself upright,
 And makes cool banks to pleasing Rest invite,
 Whence springs the Woodbind, and the Bramble-Rose,
 And where the sleepy Cowslip shelter'd grows ;
 Whilst now a paler hue the Foxglove takes,
 Yet chequers still with Red the dusky brakes,
 When scatter'd Glow-worms, but in Twilight fine,
 Shew trivial Beauties watch their Hour to shine ;

When Odours, which declin'd repelling Day,
 Thro' temp'rate Air uninterrupted stray ;
 When darken'd Groves their softest Shadows wear,
 And falling Waters we distinctly hear.

And she describes her emotions thus :

...Silent Musings urge the Mind to seek
 Something, too high for Syllables to speak ;
 Till the free Soul to a compos'dness charm'd,
 Joys in th'inferior World, and thinks it like her own.

Then she cries :

In such a Night let me abroad remain
 Till Morning breaks ,and All's confus'd again.

We do not find a similiary exact, detailed, and keen observation of Nature, nor so charming, bright and artistic expression thereof, until we come to Ramsay, whose first notable original poems appeared in 1719. Her sympathy with, and the profound and delicate emotions she enjoys in the presence of Nature, are, though less often mentioned, fully as Romantic as those of Ramsay, Thomson, and Dyer, the trio that published such noteworthy verse in the Seventeen-twenties.

"To the Nightingale" presents what is for a poet the exquisite union of rapturous thought and verbal music :

Sweet, oh ! sweet, still sweeter yet
 Can thy Words such accents fit,
 Canst thou Syllables refine,
 Melt a Sense that shall retain
 Still some Spirit of the Brain,
 Still with sounds like these (1) it join.

(1) A nightingale's notes.

The "Petition for a Absolute Retreat" Leigh Hunt has described as "a charming aspiration after one of those sequestered states of felicity which poets love to paint. It is equally beautiful for its thoughts, its pictures, and the music of the burden which it repeats at the close of each paragraph". The poem, which, composed in rimed couplets of seven or eight-syllabled lines, has a free and easy versification, opens :

Give me, O indulgent Fate,
Give me yet, before I die,
A Sweet, but absolute Retreat,
'Mongst Paths so lost, and Trees so high,
That the World may ne'er invade,
Through such Windings and such Shade,
My unshaken Liberty.

Certain aspects of Lady Winchelsea's poetry have been very ably noted by Wordsworth, who, in a letter to Dyce in 1830, wrote of her : "I have often applied two lines of her drama ["Aristomenes", Act II, sc. 1] to her affections :

Love's soft bands,
His gentle cords of hyacinths and roses,
Wave in the dewy Spring when storms are silent.

...Her style in rhyme is often admirable, chaste, tender, and vigorous, and entirely free from sparkle, antithesis, and... overculture". And in a sonnet to Lady Lowther, he described the poetess's work as "a Grotto bright and clear From stain or taint", where one comes on "Thoughts though pensive not austere".

An examination of her poetry shows that through much of her work there runs a slight thread of Romanticism, but only in the "Nocturnal Reverie" do we discover a wholly Romantic poem ; "To a Nightingale" and the "Petition", however, are Romantic largely in sentiment, moderately in form. These three poems, significant intrinsically, possess a great importance from the historical point of view : they constitute the earliest potent and unmistakable manifestation of Romanticism in the English literature of the Eighteenth Century.

Four years after Lady Winchelsea had quietly introduced this new element, Pope, the champion of classicism, momenta-

rily deviated from the paths of the conventional and strayed into almost unknown fields. In 1717 he published the "Elegy to the Memory of an Unfortunate Lady" and the "Epistle of Eloisa to Abelard", which form the "documents" for his share in early Romanticism. Any publication that announced a wave of revolt had its importance, but, more often than not, it was, during the earlier half of the century, received with only a moderate welcome. Not much was said, about these two poems, by contemporaries—who probably considered them more or less as aberrations.

Of the "Elegy", Dr. A. W. Ward has well observed : "In execution this elegy ranks with Pope's most consummate efforts, in pathetic power it stands almost alone among his works. More than that. It contains glimmers of Romanticism. Where, indeed, Pope opens out with "Ye Powers :", "thou, false guardian", "So peaceful rests" and "Poets themselves must fall" (that is, in much the greater part of the poem), he is classical, but where he addresses himself to objective thoughts of the unfortunate woman, he approaches Romanticism. Truth to tell, it would be unwise to affirm the romantic in any other than the following short passages :

What beck'ning ghost, along the moonlight shade
Invites my steps ,and points to yonder glade ?
'Tis she ! — but why that bleeding bosom, gor'd,
Why dimly gleams the visionary sword ?

And :

By foreign hands thy dying eyes were closed,
By foreign hands thy decent libs compos'd,
By foreign hands thy humble grave adorn'd,
By strangers honour'd ,and by strangers mourn'd !

Much more significant, as an indication of a ferment just beginning to work in English poetry, was the "Epistle of Eloisa to Abelard", which merits a close examination, partly because of the nature of the piece and partly because critics have given so little attention to the Romantic aspect of Pope ; a few critics have postulated germs of revolt, but they have not defined those germs.

The "Argument" has its importance : "Abelard and Eloisa flourished in the twelfth century ; they were two of the most

distinguished Persons of their age... After a long course of calamities, they retired each to a several Convent, and consecrated the remainder of their days to religion. It was many years after this separation, that a letter of Abelard's to a Friend, which contained the history of his misfortune, fell into the hands of Eloisa. This awakening all her tenderness, occasioned those celebrated letters..." Eloisa, deciding to write to him, pours forth to Abelard her love in lines of genuine passion, and closes her letter with a plea that he attend her burial as a priest over a penitent sinner.

Between three and four hundred lines long, this poem contains much that announces the coming Romanticism : to the passionate theme, Pope does justice, and he shows that had he given himself to Romantic subjects, had he lived rather later, and had he not felt constrained to keep up his position as the head of Eighteenth-century Classicism, he might have been as significant a figure in the history of early English Romanticism as were Ramsay and Thomson. As it is, a mere quantitative test,—useful for theme, sentiment, and phrasing, though of course not pretending to cope with the general tone or atmosphere of a poem —,shows that nearly one-fifth of the total number of lines are indisputably either markedly Romantic in themselves or clearly Romantic in tendency. And the general effect, that intangible atmosphere which really determines the nature of any literary work, its contemporary significance, and its future influence, is Romantic. Despite the heroic couplets ; despite a few personifications ("Love", "Friendship", "Melancholy", "Hope", etc.) ; despite several frigidly rhetorical flights (happily they are brief) as e. g. "waft a sigh from Indus to the Pole" and "Rise Alps between us ! and whole oceans roll !" ; despite such references to a now obsolete philosophy as "his loved Idea" and "each bright Idea of the skies" ; despite such a recondite turn of phrase—of the kind dear to the Metaphysical School and to overrefined "classical" writers—as the second line in the statement,

You raised these hallow'd walls ; the desert smiled,
And Paradise was open'd in the Wild ;

and despite the influence of early Eighteenth-century English morals on the manner in which Pope handles Eloisa's preference of the position of mistress to the status of wife : despite

all these things, which loom much more formidable in a set enumeration than they are when merged in the whole poem and which are not quantitatively prominent, "Eloisa to Abelard" is Romantic in theme, for the most part Romantic in sentiment ; and, at several particular points, it presents a very interesting adumbration of the new movement.

While we would not think of analysing a well-known poem by Coleridge, Shelley, or Keats, and saying that "it possesses the following Romantic elements", we must, when dealing with a piece published as early as 1717 by an acknowledged and potent "Classic", do more than baldly assert that it is in its total effect Romantic. Many tributaries went to form the great river of Romanticism, and, though we do not, in our wildest moments, dream of postulating Pope's share in most of them, we yet maintain that he prepared the way, for revolt and the revival of lyricism, in these phases :

Pope offers several examples of romantic exaggeration, e. g. :

As with cold lips I kiss'd the sacred veil,
The shrines all trembled, and the lamps grew pale,

and lines 275-6. This is perhaps a rather vague orientation, but the remaining phases are clear.

The poet describes with great force and vividness a passionate attachment between man and woman : he presents that ideal of love which largely obtained among the Romantics,—love a law unto itself, love the individualiser, and love the bestower of the richest emotional life and the widest personal freedom. The poem begins on the very note of localised desire :

In these deep solitudes and awful cells,
.....
What means this tumult in a Vestal's veins ?
Why rove my thoughts beyond this last retreat ?
Why feels my heart its long forgotten beat ?
Yet, yet I love ! — From Abelard it came, :
And Eloisa yet must kiss the name.

While the general subject of passion comes in the lines :

Not Caesar's empress would I deign to prove ;
No, make me mistress to the man I love ;
If there be yet another name more free,
More fond than mistress, make me that to thee !

Such desire is no mere frenzy of the flesh : it is love not only ardent but liberal—the fusion of body, mind, and soul : Eloisa finds Abelard inextricably mingled with her thoughts of Heaven and her aspirations towards release from earthly form. Her complete sympathy with her lover appears in the verses :

Yet write, oh write me all, that I may join
Griefs to thy griefs, and echo sighs to thine ;

her complete absorption in him :

And if I lose thy love, I lose my all.

It will be noted that Pope does not try to reconcile the apparently entire self-abnegation of such a love with its freedom ; he seems to work on an assumption that much later became a dictum of psychology, “self-forgetfulness is self-realisation”. This romantic passion appears further in the following passages (the more important) : Verses 69-72, 87-90, 181-188, 227-234, 267-270.

In the “Epistle”, Pope treats Nature with an understanding and a picturesqueness that we find in no other of his poems. Not with the sunny fancifulness of Ramsay, but from the dignified, rather gloomy standpoint and with the tragic touch of Parnell in the “Night Piece” and Blair in “The Grave”. We meet with only two notable examples, but these possess much significance coming in a letter that voices love and does not set forth to describe scenery. The one is very short :

..... Methinks we wandering go
Thro’ weary wastes, and weep each other’s woe,
Where round some mould’ring tow’r pale ivy creeps,
And low-brow’d rocks hang nodding o’er the deeps.

The other :

The darksome pines that o’er yon rocks reclin’d
Wave high, and murmur to the hollow wind,
The wand’ring streams that shine between the hills,
The grotts that echo to the tinkling rills,
The dying gales that pant upon the trees,
The lakes that quiver to the curling breeze ;
No more these scenes my meditation aid,

Or lull to rest the visionary maid.
 But o'er the twilight groves and dusky caves,
 Loud-sounding aisles, and intermingled graves,
 Black Melancholy sits, and round her throws
 A death-like silence, and a dead repose :
 Her gloomy presence saddens all the scene,
 Shades ev'ry flow'r, and darkens ev'ry green,
 Deepens the murmur of the falling floods,
 And breathes a browner horror on the woods.

There you have a masterly general description. gloom, passionate (implied, not formal) personification of scenic aspects, melancholy, the pathetic fallacy, and the expressive closing line. True, "browner horror" comes from Dryden, but that verse in the earlier poet which contains this phrase falls far short of Pope's in picturesqueness and in adaptation of sound to sense. Moreover, as Dr. Ward has remarked, "This passage [in Pope] must have helped to inspire the similar description of melancholy in Collins' "Passions."

Much less important than the elements of passionate love and powerful rendering of Nature, yet of some significance as an influence, is Pope's grasp of the mystical attitude. This appears in the lines concerning a soul deeply stirred :

But let heav'n seize it, all once 'tis fir'd :
 Not touch'd, but rapt ; not waken'd, but inspired !

Of this passage, Thomas Warton has written : "Here is the true doctrine of the Mystics. There are many such strains in Crashaw..."

Warton has also noted as mystical the verses :

Then too, when fate shall thy fair frame destroy

 In trance ecstatic may thy pangs be drown'd,
 Bright clouds descend, and Angels watch thee round,
 From op'ning Skies may streaming glories shine,
 And saints embrace thee with a love like mine.

The influence of Milton's shorter poems, "which Pope", as Warton notes, "seems to have been just reading", shows clearly in such phrases as "forgot myself to stone", "caverns shagg'd with horrid thorn", and "low-thoughted care".

Thus by his "Elegy" slightly and by his "Eloisa to Abelard"

especially,—poems small in bulk yet very significant in theme and atmosphere—, Pope has a good claim to be considered a precursor of English Romanticism.

From 1719 to 1725, Allan Ramsay produced a few very attractive lyrics, but these pives, essentially Scottish in character, must be treated along with the rest of the verse by the Scottish poets; likewise, Parnell's poems and Dyer's "Grongar Hill" come in for apter examination elsewhere. But Glover's "On Sir Isaac Newton", published in 1728, when the author was only sixteen, calls for consideration here.

The opening and, indeed, the greater part of the poem partake rather of the classical than of the Romantic, but it is composed in blank verse,—a fact noteworthy at a time when heroic couplets formed the favourite measure, especially for a piece written on such a theme. Enthusiasm informs almost every line, and we meet with two passages that should be noted in any adequate account of early English Romanticism :

When thus the silver-tressed Moon dispels
The frowning horrors from the brow of Night,
And with her splendours cheers the sullen gloom,
While sable-mantled Darkness with his veil
The visage of the fair horizon shades,
And over Nature spreads his raven wings ;
Let me upon some unfrequented green,
While sleep sits heavy on the drowsy world,
Seek out some peaceful solitary cell ;
Where darksome woods around their gloomy brows
Bow low, and ev'ry hill's protended shade
Obscures the dusky vale, there silent dwell,
Where Contemplation holds its still abode,
There trace the wide and pathless void of heav'n,
And count the stars that sparkle on its robe.
Or else, in Fancy's wild'ring mazes lost,
Upon the verdure see the fairy elves
Dance o'er their magic circles, or behold,
In thought enraptur'd with the ancient bards,
Medea's baleful incantations draw
Down from her orb the paly queen of night.

Less fine, yet still good, are the twelve lines beginning :

Mountains, whose summits grasp the pendent clouds,
Between their wood-envelop'd slopes embrace
The green attir'd valleys.

True, the remainder of the poem, which runs in all to some three hundred lines, is chiefly didactic or moral, but the sincerity and the warmth of Glover's admiration for Newton prevent it from being anywhere insipid.

At this point we may discuss Glover's "Admiral Hosier's Ghosts", a poem that, published in 1738, was couched in ballad form but, independent of mediaevalism, belonged in some ways to the lyric.

An English fleet lies off Porto-Bello, and its commander, Vernon, is addressed by the ghost of Admiral Hosier, who has died unjustly disgraced. The advent of the spectral train of Hosier's men is thus described :

On a sudden shrilly sounding,
 Hideous yells and shrieks were heard :
 Then each heart with fear confounding,
 A sad troop of ghosts appeared,
 All in dreary hammocks shrouded,
 Which for winding sheets they wore,
 And with looks by sorrow clouded,
 Frowning on that hostile shore.

Hosier's ghost tells the fate of the dead admiral and sailors :

Hence, with all my train attending
 From their oozy tombs below,
 Through the hoary foam ascending,
 Here I feed my constant woe :
 Here the Bastimentos viewing,
 We recall our shameful doom,
 And our plaintive cries renewing,
 Wander through the midnight gloom.

This poem has its significance in the history of English Romanticism, for, long and immensely popular, it familiarised the public with a picturesque theme and with the ballad form, thus preparing the way for a happy reception of Percy's "Reliques".

In 1743 Shenstone issued his "Pastoral Ballad", which, written a year or two after "The Schoolmistress", is memorable for the easy grace of its language and the smooth spontaneity of its versification. Except for several conventional names, the piece breathed a charming naturalness, and, though the theme be the common property of all poetry, whether Classical or Romantic, the end had something not exactly unexpected but at

least off the beaten track of pastoral conclusions. Moreover, a pleasant love of nature informed the poem.

The spontaneous simplicity characterising this poem represented a rupture with frigid and stiffly "pastoral" diction (the verbal charm of Ramsay's "Gentle Shepherd" operated on the "Ballad") and so with classicism. A movement was made towards complete spontaneity and naturalness in two such passages as the following :

So sweetly she bade me adieu,
I thought that she bade me return ;

And :

Ye Shepherds ! give ear to my lay,
And take no more heed of my sheep ;
They have nothing to do but to stray ;
I have nothing to do but to weep.
Yet do not my folly reprove ;
She was fair—and my passion begun ;
She smiled—and I could not but love ;
She is faithless — and I am undone.

The general tone of the piece is lyrical and subjective—in other words, Romantic. However, Shentone's Romanticism, which only too often he stifled, may best be illustrated by several passages on Nature.

My fountains all covered with moss,
Where the harebells and violets grow.....
Not a pine in the grove is there seen,
But with tendrils of woodbine is found ;
Not a beech's more beautiful green
But a sweetbriar entwines it around :
Not my fields in the prime of the year,
More charms than my cattle unfold ;
Not a brook that is limpid and clear,
But it glitters with fishes of gold.

And these rather different verses :

'O Phyllis !' he whispers, 'more fair,
More sweet than the jessamine's flower !
What are pinks in the morn to compare ?
What is eglantine after a shower ?

Then the lily no longer is white,
Then the rose is deprived of its bloom,

Then the violets die with despoight,
And the woodbines give up their perfume.

Yet time may diminish my pain :
The flower, and the shrub, and the tree,
Which I rear'd for her pleasure in vain,
In time may have comfort for me.

The sweets of a dew-sprinkled rose,
The sound of a murmuring stream,
The peace which from solitude flows,
Henceforth shall be Corydon's theme.

The wholly delightful and dainty "Pastoral Ballad" constitutes the author's main right to be held an early Romantic, but this poem has too often been passed over in favour of "The Schoolmistress", which, though undoubtedly superior, is yet not greatly superior.

"The Schoolmistress", justly entering into the group of Shenstone's Moral Pieces, has a theme distinctly classical, but the poem possesses a certain significance for Romanticism: the stanza is Spenserian, the diction quaint. In the "advertisement", the poet (forgetting the stanza-form) says: "What particulars in Spenser were imagined most proper for the author's imitation on this occasion, are his language, his simplicity, his manner of description, and a peculiar tenderness of sentiment remarkable throughout his works".

Some of the minor pieces also merit notice in a history of English Romantic poetry. The Elegies are best described, to use Shenstone's own words, as "languid lays": few will quarrel with Gilfillan's statement that "the great fault of Shenstone's elegies is their want of profound sincerity. You are sure he wishes you to weep, but not sure that he has first wept himself." Yet we should note an attractive stanza from "Elegy III":

His nymph was fair ! the sweetest bud that blows
Revives less lovely from the recent shower ;
So Philomel enamour'd eyes the rose ;
Sweet bird ! enamour'd of the sweetest flower.

The Odes contain more promising matter. The "Ode to Memory", which, composed about 1747, was republished in vo-

lume IV of Dodsley, had several good parts, the opening stanza being perhaps the best:

O Memory ! celestial maid !
 Who glean'st the flowerets cropt by time ;
 And suffering not a leaf to fade,
 Preserv'st the blossoms of our prime ;
 Bring, bring those moments to my mind
 When life was new and Lesbia kind.

In the "Ode to Cynthia, on the Approach of Spring", Shenstone opened delightfully, the first two stanzas being delicately fresh and natural, but then he slipped into wearisome stuff: he was a Romantic at heart (we must not forget that it was he who suggested to Percy the plan of the "Reliques"), but, more or less saturated with the classical dogmas of the age, he could not help falling at times into the employment of worn-out phrases and conventions.

In addition to the "Pastoral Ballad", "The Schoolmistress", and the other poems mentioned, should be noted a simple and graceful epitaph:

Here, here she lies, a budding rose,
 Blasted before its bloom,
 Whose innocence did sweets disclose
 Beyond that flower's perfume,
 To those who for her death are grieved,
 This consolation's given ;
 She's from the storms of life relieved
 To shine more bright in heaven.

Simplicity and love of Nature characterised Shenstone as a poet. On the art of poetry he cried in "Elegy I":

O loved Simplicity ! be thine the prize !
 And
 Write from thy bosom—let not art control
 The ready pen.

While in "Elegy VI" he exclaimed:

My Muse ! that lov'st the sylvan shade.

Shenstone's reputation as a poet rests mainly on the "Pas-

toral Ballad" and "The Schoolmistress"; his title to be called an early worker in the new movement derives from the former poem in mass, from the latter in its technique, and from several passages in his other pieces.

In 1746, three years after the "Pastoral Ballad", Joseph Warton (1722-1800) published his small volume of "Odes", of which two deserve special examination. "The Enthusiast : or the Lover of Nature" was written as early as 1740 and, as Mr. Gosse has observed, it afforded the first complete example of Romantic hysteria. "To have perceived the bankruptcy of the didactic poem", remarks that critic, "is Joseph Warton's most remarkable innovation. The lawlessness of the Romantic Movement, or rather its instinct for insisting that genius is a law unto itself, is first foreshadowed in "The Enthusiast" ". That poem appears at first reading as much moral and descriptive as truly lyrical, but on re-reading and on a recognition of its early composition we see what a great significance it has in the development of the lyric. Not only do we find exquisite phrases such as "the liquid lapse of murmuring waters" and "bladed grass, perfum'd with dew-dropt flow'rs", but come on Romantic passages like the following:

Creative Titian, can thy vivid strokes,
Or thine, O graceful Raphael, dare to vie
With the rich tints that paint the breathing mead ?
The thousand-colour'd tulip, violet's bell
Snow-clad and meek, the vermil-tinctur'd rose,
And golden crocus.

Or the opening verses of the poem:

Ye green-rob'd Dryads, oft at dusky eve
By wondering shepherds seen, to forests brown,
To unfrequented meads, and pathless wilds,
Lead me from gardens deck'd with art's vain pomps.
Can gilt alcoves, can marble-mimic gods,
Parterres embroidered, obelisks and urns...
..... can Stow,
With all her Attic fanes, such raptures raise,
As the thrush-haunted copse, where lightly leaps
The fearful fawn the rustling leaves along,
And the brisk squirrel sports from bough to bough,
While from an hollow oak, whose naked roots
O'erhang a pensive rill, the busy bees
Hum drowsy lullabies,

The "Ode to Fancy" offers Joseph Warton's other main contribution to early English Romanticism. Like "The Enthusiast" it appeared first in the volume of 1746 and then in the third section (issued 1748) of Dodsley's "Collection of Poems by Several Hands". In the "Ode to Fancy", Warton pictured various scenes evoked by Fancy, "Parent of each lovely Muse",—scenes that, forming a vivid series, partake largely of the qualities characterising the great writers of the Romantic Revolt. The spirit of the piece indicates the feeling, gradually on the increase among English poets of the Eighteenth Century, that verse must be written under the spur of emotion, fancy, imagination. Significantly, the author cries to Fancy:

O warm, enthusiastic maid,
Without thy powerful, vital aid,
That breathes an energy divine,
That gives a soul to every line,
Ne'er may I strive with lips profane
To utter an unhallow'd strain,
Nor dare to touch the sacred string,
Save when with smiles thou bid'st me sing:

This poem, rimed but not in heroic couplets, contrasts with "The Enthusiast", for the latter was composed in blank verse.

Warton, as a matter of fact, had a considerable versatility: in addition to poetry he produced important prose criticism; his "Essay on the Genius of Pope" (1756) obtained that peculiar success which iconoclasm often brings. And besides his two principal odes, he wrote several other noteworthy pieces.

The "Verses on a Butterfly" begins promisingly; such attention to colour marked a step further along the Romantic highway. The "Ode to Evening" compares unfavourably with Collins' poem on this theme: the opening stanza reminds one of lines at the commencement of Gray's "Elegy".

Hail, meek-ey'd maiden, clad in sober grey,
Whose soft approach the weary woodman loves,
As, homeward bent to kiss his prattling babes,
He jocund whistles thro' the twilight groves.

"To Solitude" (which should be compared with Thomson's "Hymn to Solitude" and Grainger's "Ode to Solitude"), short

though it be, has much of Romanticism, and in it the poet addresses Solitude thus:

Thou, that at deep dead of night
Walk'st forth beneath the pale Moon's light,
In robe of flowing black array'd,
While cypress-leaves thy brow o'ershade.

And on the lines in "Twelfth Night", If music be the food of love, play on", he founded the following little piece:

That strain again ! that strain repeat !
Alas it is not now so sweet !
Oh ! it came o'er my mournful mind,
Like murmurs of the Southern wind,
That steal along the violet's bed,
And gently bend the cowslip's head ;
'Twas suited to my pensive mood,
'Twas hopeless love's delicious food :

rightly described by Alexander Chalmers as an "exquisite morceau".

In summing-up Joseph Warton's significance in the history of early Romantic poetry, it would be impertinent to substitute anything for the criticism passed by Mr. Gosse, who has written a delightful paper on the brothers Warton: "Two Pioneers of Romanticism" (a study that, except for a very detailed examination, is more satisfactory than Maurice Denby's dissertation), in which he notes their love of solitude, desire to extend the human element, and resolve to describe Nature in precise terms, and says: "both brothers urged that more liberty of imagination was what English poetry needed". Both appealed against the "mechanical" view of literature.

1746 saw at its close the "Odes" of Collins. The volume fell very flat, much to its author's disgust, the more so because his boyish work, the "Persian Eclogues", published in 1742, had met with considerable success. After the "Odes", he wrote little: in 1749 the piece to Thomson, the "Popular Superstitions", and somewhere about this time two poems whose loss has been duly deplored. Three of his odes, however, re-appeared in volume I of Dodsley (1748 and often reprinted), while his "Epistle to Sir Thomas Hanmer" figured in volume IV of the same "Collection".

The "Persian" or "Oriental Eclogues", written while the poet was still at Winchester, were conventional in technique, for they employed the heroic couplet dear to Pope and his followers and almost obligatory for poets during the first half of the century ; conventional also in theme. But the design reflected credit on the very youthful author of this group of four pieces, which possessed a sweet melody and apt phrasing. The "Eclogues" offered to the public a very diluted orientalism and served as a kind of false dawn to the appearance of Sir William Jones' translations and adaptations in 1772 and after.

But Collins' claim to be a great poet rests of course on the "Odes".

That "To Pity" contains lines illustrative of Collins' shy yet passionate nature ; referring to Pity's temple, he exclaims:

There let me oft, retired by day,
In dreams of passion melt away,
Allow'd with thee to dwell.

Other lines illustrative of the sweet, spontaneous music of his verse:

But wherefore need I wander wide
To old Ilissus' distant side,
Deserted stream, and mute ?
Wild Arun too has heard thy strains,
And echo, midst thy native plains,
Been soothed by Pity's lute.

"To Simplicity" drives home a point implicit in most of the "Odes", for it advocates that quality in art and literature—a quality that the poet frequently exhibited. In this poem he addresses Simplicity thus:

Though taste, though genius bless
To some divine excess,
Faints the cold work till thou inspire the whole ;
What each, what all supply
May court, may charm our eye ;
Thou, only thou, canst raise the meeting soul !

Of these let others ask,
To aid some mighty task,
I only seek to find thy temperate vale ;
Where oft my reed might sound

To maids and shepherds round,
And all thy sons, O Nature, learn my tale.

The "Ode Written in the beginning of the year 1746" has long been a favourite in anthologies—and deservedly so: an able French critic (Montégut) claimed that "since Ariel's 'Full Fathom Five' (1612) nothing had appeared comparable in its kind to the elfin music" of the second stanza:

By fairy hands their knell is rung ;
By forms unseen their dirge is sung ;
There Honour comes, a pilgrim gray,
To bless the turf that wraps their clay ;
And freedom shall a while repair,
To dwell a weeping hermit there ;

"To Liberty" starts well but ends weakly: it is the most ambitious, far from the most successful, of the Odes.

The "Ode to Evening" is much less ambitious but far better sustained than the "Liberty". The "Ode to Evening", a delicate lyric, came in 1746 as a most daring, almost sacrilegious innovation : lines of varying length, and no rime ! Regarding the intrinsic merit of this poem, Colonel T. Methuen Ward has hit the mark : "Here we have a natural note of subdued, chastened, yet enthusiastic music—a note of spontaneous poetry to which I do not think Gray ever attained. It is... un-matched in harmony, in simple dignity, and in a charm which is almost magical amongst odes". Collins' treatment of Nature here reaches its pinnacle : the opening stanzas herald the quiet manner of Tennyson ; the latter, the atmosphere of Coleridge :

Or, if chill blustering winds, or driving rain,
Prevent my willing feet, be mine the hut,
That from the mountain's side,
Views wilds, and swelling floods.

And hamlets brown, and dim-discover'd spires ;
And hears their simple bell, and marks o'er all
Thy dewy fingers draw
The gradual dusky veil.

While Spring shall pour his showers, as oft he wont,
And bathe thy breathing tresses, meekest Eve !
While Summer loves to sport
Beneath thy lingering light ;

While fallow Autumn fills thy lap with leaves ;
 Or Winter, yelling through the troublous air,
 Affrights thy shrinking train,
 And rudely rends thy robes.

(That last verse exemplifies the poet's use of alliteration, which occurs frequently throughout the "Odes ; we may note also "Before wise breathing bosom's balm"—"Soothed sweetly sad Electra's poet's ear"—"Short shrill shriek".) Collin's outlook on Nature appears even more definitely in "The Manners" :

O Nature boon, from whom proceed
 Each forceful thought, each prompted deed ;
 If but from thee I hope to feel,
 On all my heart imprint thy seal !

The "Passions" Ode—the author's supreme achievement in a lofty flight—attains a high excellence of technique and, better still, throbs with melodious rapture and hastens along in musical ecstasy. The various emotions receive their distinctive features and move well in keeping with their rôles. Take especially the pictures of anger and despair :

Next Anger rush'd ; his eyes on fire,
 In lightnings own'd his secret stings ;
 In one rude clash he struck the lyre,
 And swept with hurried hand the strings.
 With woful measures wan Despair
 Low, sullen sounds his grief beguiled ;
 A solemn, strange and mingled air
 'Twas sad by fits, by starts 'twas wild.

The "Ode on the Death of Thomson" constitutes Collins' finest effort in elegy, the note being indicated in the first two lines :

In yonder grave a Druid lies.
 Where slowly winds the stealing wave.

The "Popular Superstitions" ode contains several splendid stanzas, many arresting verses. But the latter part includes some doubtful passages, and to those asserted spurious by Brydges and Colonel Ward one ought surely to add those two

lines which, in the last stanza, begin "Or o'er". "Or o'er"! The best stanza has been rightly postulated by Mr. Gosse to be the ninth ; the author addresses Home, then famous for his tragedy, "Douglas" :

Unbounded is thy range ; with varied skill
 Thy Muse may, like those feathery tribes which spring
 From their rude rocks, extend her skirting wing
 Round the moist marge of each cold Hebrid isle,
 To that hoar pile which still its ruins shows :
 In whose small vaults a pigmy folk is found,
 Whose bones the delver with his spade upthrows,
 And culls them, wondering, from the hallow'd ground !
 Or thither, where, beneath the showery west,
 The mighty Kings of three fair realms are laid ;
 Once foes, perhaps, together now they rest,
 No slaves revere them, and no wars invade :
 Yet frequent now, at midnight's solemn hour,
 The rifted mounds their yawning cells unfold,
 And forth the monarchs stalk with sovereign power,
 In pageant robes, and wreath'd with sheeny gold,
 And on their twilight tombs aerial councils hold.

Such verses show how rapidly Collins was endowing his poetry with the sinews of an art powerful and objective ; only three or four years separate the "Popular Superstitions" from the "Odes" of 1746.

In the "Epistle Addressed to Sir Thomas Hanmer", the poet displays a close knowledge of, and reverent love for, the plays of Shakespeare, whose influence on early Romanticism was great, while in the poem "On our Late Taste in Music" he makes a notable criticism :

Our Shakespeare scorn'd the trifling rules of art,
 But knew to conquer and surprise the heart !
 In magic chains the captive thought to bind,
 And fathom all the depths of human kind !

In the "Ode to Fear", he cries :

O thou, whose spirit most possess'd
 The sacred seat of Shakespeare's breast !
 By all that from thy prophet broke,
 In thy divine emotions spoke ;
 Hither again thy fury deal,
 Teach me but once like him to feel ;

His cypress wreath my need decree ;
And I, O Fear, will dwell with thee !

The "Dirge in Cymbeline", however, reminds us less of Shakespeare's play-lyrics than of Beaumont and Fletcher's.

To noble and various themes, convincing emotion, and quiet rapture, Collins joined excellent technique. He "has the touch of a sculptor ; his verse is clearly-cut and direct ; it is marble-pure" : true ; but we do not agree with Mr. Gosse when he adds that it is also "marble-cold". With the rest of his criticism on this matter we are wholly in accord : "Each phrase is a wonder of felicitous workmanship, without emphasis [i. e. over-emphasis], without sense of strain. His best strophes possess an extraordinary quiet melody, a soft harmonious smoothness as of some divine and ærial creature singing in artless, perfect numbers for its own delight".

Now, Colonel Ward has advanced that "Collins was... the founder of a new school in poetry ; and followed (and indeed accompanied) as he was by Gray, it not too much to say that these two were the precursors of that splendid outburst of song begun... by Coleridge and Wordsworth with the "Lyrical Ballads" ", while Mr. Seccombe has said that "what was needed was a new field of observation, a new method of introspection : an appeal to the human heart through nature. Of this new mode of appeal Collins was undoubtedly a pioneer. Montégut has shown how in Collins is to be found the germ of the romantic movement which blossomed in "Christabel" ".

The first critic exaggerates : the second, when speaking independently, saves himself from error by writing "a" and not "the pioneer" ; the third rather overstates. The first would have done better to dissociate Collins from Gray, and he ignores the very important work of Ramsay and Thomson ; the second makes a good point when he notes Gray's debt to Collins ; the third passes over the fact that the germs of lyricism had appeared in Lady Winchelsea's "Miscellany Poems", Ramsay's "Gentle Shepherd" and Songs, and Joseph Warton's "Odes",—those of spontaneous and vivid Scottish poetry in Ramsay,—those indicating love of Nature in numerous poems issued before Collins' "Odes",—and those of Mediaevalism (which important aspect of the Romantic Movement our poet does not handle at all) in Mallet's "William and Margaret" and Lady Wardlaw's "Hardyknute".

Collins, however, was more purely lyrical than any of his predecessors. In this genre he surpassed Ramsay and Joseph Warton. He was, too, a highly original poet. His themes were noble or exquisite, stirring or gently aesthetic ; he endowed one with passion and viewed another with a sculptor's calmness. He did more than any forerunner to raise subjectivity—thought and emotion in individuals—to its due place in English poetry, and in this he remained unequalled till Burns entered the lists. It is perhaps chiefly owing to his profoundly sympathetic fusion of human emotion with external nature and to his smooth spontaneity rendered with wondrous artistry that Collins occupies a central position in Eighteenth-century English Romanticism and exercised an unobtrusive yet powerful influence on poetry after his death in 1759.

"There are very few poets", writes Mr. Gosse, "from whose wheat so little chaff has been winnowed as from that of Collins. His entire existing work does not extend to much more than fifteen hundred lines, at least two-thirds of which must live with the best poetry of the Century". Collins, indeed, always seems, though we know of many variants, to have written because he must ; his poems read easily, vigorously or softly as is fitting, and melodiously, and they give out the authentic note of genius.

A few months after Collins' "Odes", Gray issued in pamphlet-form his "Eton College" ode, which passed unnoticed. In the following year, 1748, two of his poems, the "Spring" and "Death of a Favourite Cat", came out for the first time in volume II of Dodsley's "Collection", while in 1753 appeared "Six Poems by Mr. T. Gray" (the only new poem being "A Long Story") ; in 1757 the "Odes", i. e. "The Progress of Poesy" and "The Bard" ; in 1768 the first collected edition of his poems, including the Norse and Welsh pieces ; and the next year his last, the "Installation Ode" : all the serious efforts had been polished assiduously, in some cases for years. The dates of composition vary from 1742, when Gray wrote the sonnet on West, the "Ode to Spring", the "Eton College" Ode, and the "Ode on Adversity", and when the "Elegy" was begun, till 1769—two years before his death ; "The Progress of Poesy" was finished in 1754, "The Bard" commenced in that year but not completed till 1757 ; the Norse and Welsh poems occupied the four or five years previous to their publication in 1768.

Gray's development has been very ably summarised by Mr. Gosse in these terms : "His metrical work steadily advances : we have the somewhat cold and timid odes of his youth ; we proceed to the superb "Elegy", in which the Thomsonian school reaches its apex... ; we cross over to the elaborate Pindaric odes, in which Gray throws off the last shackles of Augustan versification, and prepares the way for Shelley ; and lastly, we have the purely romantic fragments of the close of his life, those lyrics inspired by the Edda and by Ossian, in which we step out of the eighteenth century altogether, and find ourselves in the full stream of romanticism".

"On the Spring", written 1742, contains two threads running through all Gray's serious verse—love of Nature, melancholy. Both themes recur in the ode "On a Distant Prospect of Eton College", which also exemplifies the poet's liking for personification ; Matthew Arnold's poem on Rugby chapel owes something to this piece.

The "Sonnet on the Death of Mr. Richard West", poignant and dignified, makes us wish that Gray had written other sonnets :

In vain to me the smiling mornings shine,
 And redd'ning Phoebus lifts his golden fire ;
 The birds in vain their amorous descant join ;
 Or cheerful fields resume their green attire.
 These ears, alas ! for other notes repine,
 A different object do these eyes require :
 My lonely anguish melts no heart but mine ;
 And in my breast the imperfect joys expire.
 Yet morning smiles the busy race to cheer,
 And new-born pleasure brings to happier men ;
 The fields to all their wonted tribute bear :
 To warm their little loves the birds complain :
 I fruitless mourn to him that cannot hear,
 And weep the more, because I weep in vain.

The "Elegy", polished and perfected during some eight years, has many lyrical qualities, but it will come more aptly under the heading of "the Mournful Group".

"The Progress of Poesy", a "Pindaric", is one of the finest poems in all literature on this subject : lyric fire, keen criticism, sumptuous artistry here reach their highest harmonious expression in Eighteenth-century English poetry. That other

Pindaric, "The Bard", is more graphic, more objective, but lacks the appeal of "The Progress". These two poems are intricately-wrought and architectural. "The Progress of Poesy and the prophetic raptures of a dying bard", writes Mr. Gosse, perhaps our ablest critic of the English literature of 1700-1780, "may be recognised as belonging to the same class of subjects as Belshazzar's Feast. The qualities rather to be regarded in these elaborate pieces of poetic art are their originality of structure, the varied music of their balanced strophes, as of majestic antiphonal choruses answering one another in some antique temple, and the extraordinary skill with which the evolution of the theme is observed and restrained. It is in this latter characteristic that Gray shows himself, as an artist, to be far superior to Collins". In such poetic architectonics Gray broke away from Classicism, though the qualities enumerated by Mr. Gosse belong to Pindar and, intrinsically, to the best classical art of all ages ; not only, however, as a pioneer in form but for the glow with which he invests the theme—a glow remarkable in work so elaborated—Gray stands out a most significant early Romantic. This combination of artistry and verve find a distinct echo in the choruses of Swinburne's "Atalanta in Calydon",

In "The Fatal Sisters" the poet maintains very well the sombre terseness of the Old Norse ; witness the opening lines :

Now the storm begins to lower,
 (Haste, the loom of Hell prepare),
 Iron-sleet of arrowy shower
 Hurtles in the darken'd air.

Glittering lances are the loom,
 Where the dusky warp we strain,
 Weaving many a soldier's doom,
 Orkney's woe, and Randver's bane.

Such aptness of phrase in poems on Norse subjects had to wait for Motherwell's "Battle-Flag of Sigurd", "Wooing Song of Jarl Egill Skallagrion" and "Sword Chant of Thorstein Raudi" to meet with worthy rivals ; Morris owed much to Gray's Norse adaptations ; Tennyson doubtless bore in mind "The Fatal Sisters" and "Descent of Odin" when he wrote his translations from Anglo-Saxon poetry. Blake indeed repro-

duced some of the Norse atmosphere in "Tiriel", but there the influence of Ossian took the first place. Beside Gray's Norse and Welsh poems, Mickle's and Logan's attempts in this direction fall very flat. Both Gray's pieces "from the Norse-tongue" have a strong dramatic element ; "The Descent of Odin", indeed, unites vigorous narrative with powerful dialogue.

Of the two poems "from the Welsh" (based on Evan Evans' "Specimens of the Poetry of the Antient Welsh", pub. 1764), "The Triumphs of Owen" is much the better.

Moreover, "Ossian" suggested two "fragments", the longer of which contains the vivid lines :

As the flame's devouring force,
As the whirlwind in its course,
As the thunder's fiery stroke,
Glancing on the shiver'd oak ;
Did the sword of Conan mow
The crimson harvest of the foe.

Thus Gray entered early into the field of Scandinavian and Celtic literature : in 1755-6 had appeared Paul Henri Mallet's "Introduction à l'histoire de Dannemarc", by which our poet was greatly impressed ; in 1760 and 1762 came Macpherson's "Fragments of Ancient Poetry" and "Poems of Ossian" respectively, while in 1764 Evan Evans issued his volume of old Welsh verse : Gray composed his Scandinavian and Welsh poems during the years 1763-7. This "Northern" literature, so lauded by Madame de Staël, exercised a long and powerful influence on the French Romantics.

The "Ode on the Pleasure arising from Vicissitude" ought to be better known than it is, for it abounds with touches from Nature, delightful images, and atmosphere well conveyed. Consider for example the second stanza :

New-born flocks, in rustic dance,
Frisking ply their feeble feet ;
Forgetful of their wintry trance,
The birds his presence greet ;
But chiefly, the sky-lark warbles high
His trembling thrilling extasy ;
And lessening from the dazzled sight,
Melts into air and liquid light.

Gray possesses great importance for the English Roman-

tic Movement : like Collins, he was mainly a lyrical poet ; he employed new or neglected measures,—an enterprise of some daring, since Pope and his school, for whom the heroic couplet constituted almost the sole authentic mode of poetic expression, had during Gray's career an enormous influence ; he was, though very restrained, essentially a Romantic, as not only the general trend of his poems but also the tone of his correspondence, which revealed to Englishmen the charm and beauty of mountain scenery, amply demonstrate ; moreover, he breathed into poetry a new spirit by the manner in which, throughout the "Elegy", he invested universal emotions and thoughts with original phrasing, exquisite words, delicate atmosphere. As Mr. Gosse remarks, "the student will not fail, in some of Gray's minor writings, in the sonorous "Stanzas to Mr. Bentley", in the thrilling flute-like tones and nature-sketches of the fragmentary "Ode to Vicissitude", in the Gothic picturesqueness of "The Descent of Odin", to detect notes and phrases of a more delicate originality than are to be found even in his more famous writings, and will dwell with peculiar pleasure on those passages in which Gray freed himself of the trammels of an artificial and conventional taste, and prophesied of the new romantic age..."

Romanticism informed this conception of imagination (or "fancy" as he himself called it) :

Bright-eyed Fancy hovering o'er
Scatters from her pictur'd urn
Thoughts that breathe, and words that burn ; —

and in the "Stanzas to Mr. Bentley", the poet speaks of "fancy's airy colouring".

Thus aesthetically endowed, Gray could not miss the glorious manifestations of Nature, to which, in fact, he paid close heed, as we may see and should note (for scant justice has been rendered to his descriptions of scene) in such passages as the following :

Where'er the oak's thick branches stretch
A broader browner shade ;
Where'er the rude and moss-grown beech
O'er-canopies the glade,
Beside some water's rushy brink
With me the muse shall sit.... [1742] ;

(pathetic fallacy :-) addressing the hills that gladdened his youth, he says :

I feel the gales that from ye blow,

A momentary bliss bestow,
As waving fresh their gladsome wing,
My weary soul they seem to sooth,
And, redolent of joy and youth,
To breathe a second spring [1742] ;

the opening lines of the "Vicissitude" :

Now the golden morn aloft
Waves her dew-bespangled wing,
With vermil cheek, and whisper soft
She woos the tardy Spring :
Till April starts, and calls around
The sleeping fragrance from the ground ;
And lightly o'er the living scene
Scatters his freshest, tenderest green [1755] ;

and those lovely lines from Gray's last notable poem :

Ye brown o'er-arching groves,
That contemplation loves,
Where willowy Camus lingers with delight !
Oft at the blush of dawn
I trod your level lawn,
Oft woo'd the gleam of Cynthia silver-bright
In cloisters dim [1769].

Romantic too was Gray's melancholy, which he combated by hard study but expressed often in his verse : the best-known example (to except the "Elegy") comes in the last stanza of the "Eton College" ode :

To each his sufferings : all are men,
Condemn'd alike to groan ;
The tender for another's pain,
Th'unfeeling for his own.

Significantly, Gray intensely admired Shakespeare and Milton, who influenced the early Romantics in England and all the Romantics on the Continent :

But not to one in this benighted age
Is that diviner inspiration given,

That burns in Shakespeare's or in Milton's page,
The pomp and prodigality of heaven.

What more glowing criticism have we than that on Milton in
"The Progress of Poesy"?

Nor, second He, that rode sublime
On the seraph-wings of extasy,
The secrets of th'abyss to spy.
He pass'd the flaming bounds of place and time :
The living throne, the sapphire-blaze,
Where Angels tremble, while they gaze,
He saw ; but blasted with excess of light,
Clos'd his eyes in endless night.

Excellent critic, he was also an excellent creator, and rendered to atmosphere an adequate attention, as in the verses :

Night, and all her sickly dews,
Her spectres wan, and birds of boding cry,
He gives to range the dreary sky.

So that we naturally expect from him a phrasing picturesque and apt ; we get it :

These shall the fury Passions tear,
The vultures of the mind,
Disdainful Anger, pallid Fear,
And Shame that skulks behind ; —

Confusion on thy banners wait,
Tho' fann'd by conquest's crimson wing
They mock the air with idle state ; —

... Wrapp'd in flames, in ruin hurl'd,
Sinks the fabric of the world ; —

Mad sedition's cry profane,
Servitude that hugs her chain,
Nor pointed flatt'ry hide her serpent-train in flowers.
Nor envy base, nor creeping gain
Dare the Muse's walk to stain,
While bright-eyed science watches round.

And with regard to technique, it is worth noting that Gray believed in adapting sound to sense and did it with unobtrusive

skill ; frequently he used run-on lines ; and in his best work he realised the style at which he aimed : "extreme conciseness of expression, yet pure, perspicuous, and musical".

Gray, then, was an exceedingly important man of letters, a polished yet vivid poet, resembling Matthew Arnold in culture, intellect, and scholarly atmosphere ; and by his various activities he did more to forward the cause of Romanticism than any writer whose main work appeared before 1760.

A very minor poet compared with Gray, Richard Jago yet contributed something to the new movement. His pieces "The Blackbirds", published in 1753 and reissued in 1755 in volume IV of Dodsley, and "The Goldfinches", appearing first in the same anthology, were elegiac lyrics, possessing charm, simplicity, ease, and showing a true love for external nature and, in particular, bird-life. That attention to birds represents Jago's specific contribution to Romantic poetry : he was the first in the century to treat them with such tender emotion and interest.

In "The Blackbirds", the male sings to his mate a song of courtship, wherein he cries :

O let me then thy steps attend !
I'll point new treasures to thy sight :
Whether the grove thy wish befriend,
Or hedge-rows green, or meadows bright.

I'll guide thee to the nearest rill
Whose streams among the pebbles stray ;
There will we sip, and sip our fill,
Or on the flow'ry margin play.

But to these delightful spousals, the end is death.

"The Goldfinches" does not attain the high level of its predecessor as a Romantic poem, but, charged with genuine emotion, it is truly elegiac. In the opening stanza, Jago addresses Shenstone thus :

To you, whose groves protect the feather'd choirs,
Who lend their artless notes a willing ear,
To you, whom pity moves, and taste inspires,
The Doric strain belongs, O Shenstone, hear.

His "Absence" deserves quotation in full :

With leaden foot time creeps along
While Delia is away,

With her, nor plaintive was the song,
Nor tedious was the day.

Ah ! envious pow'r ! reverse my doom,
Now double thy career,
Strain ev'ry nerve, stretch ev'ry plume,
And rest them when she's here.

The theme is age-old, but the treatment has a convincing freshness.

Jago's longest work, "Edge-Hill", appeared in 1767. But this poem, being descriptive and a little moral, will receive attention in another chapter. He loved Nature in a rather bald fashion yet strongly, and he occupied a small niche in the temple of early English Romanticism by reason of his elegies to "The Blackbirds" and "The Goldfinches", the "Absence", the poem to Shenstone—"Teach me to read fair Nature's book", and several striking land-scapes in "Edge-Hill".

In the same year as "The Goldfinches", Grainger's "Ode to Solitude" was published (1755). The author produced much wearisome verse, but this ode was excellent ; his first noteworthy poem, it was his best. The opening stanza runs :

O Solitude, romantic maid,
Whether by nodding towers you tread,
Or haunt the desert's trackless gloom,
Or hover o'er the yawning tomb,
Or climb the Andes' clifted side,
Or by the Nile's coy source abide,
Or, starting from your half-year's sleep,
From Hecla view the thawing deep,
Or at the purple dawn of day,
Tadmor's marble wastes survey ;
You, recluse, again I woo,
And again your steps pursue.

Though the influence of Joseph Warton appears occasionally, the piece is original ; combining strength with lightness, it fuses the various parts of the theme into an artistic and composite whole, with the lyrical element well to the fore. Not a great, it is yet a very pleasing poem.

After Grainger's "Ode to Solitude" (1755) and Gray's *Pindaric Odes* (1757) the lyric had wait a few years before another pre-eminent work appeared. Yet Smart's "Song to David",

issued in 1763, raised little interest : its importance for Eighteenth-century Romanticism lies not in the influence it exercised, though Blake doubtless enjoyed and inwardly digested it, but in its intrinsic value.

Strangely enough, Christopher Smart began his literary career with light love-songs and almost-superficial ballads, which found a place in various periodicals and were mostly collected in the 1791 edition of his poems. Though the "Song to David" has caused the minor pieces to be set aside, several call for notice in a history of early English Romanticism.

"Epithalamium" has a fine lyric ardour, a complicated yet seemingly-spontaneous form ; some of the lines are daringly but decently passionate :

Now see the bridegroom rise,
 Oh ! how impatient are his joys !
 Bring zephyrs to depaint his voice,
 Bring lightning for his eyes.
 He leaps, he springs, he flies into her arms,
 With joy intense,
 Feeds ev'ry sense,
 And sultanates o'er all her charms.

"The Goodness of the Supreme Being" adumbrates the manner of the "Song to David" and contains some splendid lines, while "Reason and Imagination" shows how an unpromising subject can be made lyrical and quaint. "The Lass with the Golden Locks" (a "ballad") has a charmingly free movement, spontaneity of sentiment, and lyricism of a familiar nature :

Though 'o'er her white forehead the gilt tresses flow,
 Like the rays of the Sun on a hillock of snow ;
 Such painters of old drew the queen of the fair,
 'Tis the taste of the ancients, 'tis classical hair :
 And though witlings may scoff, and though raillery mocks,
 Yet I'll sing to my lass with the golden locks.

"Sweat William" is a romantic ballad of the colloquial kind—remarkable in fact for the charm persisting almost in spite of the colloquialisms ; the lines on flowers are sympathetic, the sentiment fresh and ardent. One may quote stanzas II and IV, wherein a girl speaking of her friend Flora, says :—

She brought me the violet that grows on the hill,
 The vale-dwelling lily, and gilded jonquil,
 But such languid odours how could I approve,
 Just warm from the lips of the lad that I love ?

The next was a gift that I could not condemn,
 For she brought me two roses that grew on a stem :
 Of the dear nuptial tie they stood emblems confest,
 So I kiss'd 'em, and press'd 'em quite close to my breast.

The "Ode on Saint Cecilia's Day" is noteworthy for the freedom of its form ; while one ought to mention that "Poems on Several Occasions" (1752) contains "The Hop Garden", which praises the beauties of Kent. "The Hop-Garden", written in blank verse frequently run-on, relates the cultivation and picking of hops : it is, as the author says, "A Georgic". But into this humdrum theme, Smart has introduced several arresting descriptive digressions and some magnificent images ; the phrasing becomes at times distinctly powerful, as e.g. in the passage :

The conqueror view'd them, and as one that sees
 The vast abrupt of Scylla, or as one
 That from th' oblivious streams of Lethe's pool
 Has drunk eternal apathy, he stood.
 His host an universal panic seiz'd
 Prodigious, inopine ; their armour shook,
 And clatter'd to the trembling of their limbs,

lines influenced by the blank verse of Milton, whom Smart greatly admired.

Notable description comes in "Book the First", and a fine passage is that beginning :

Yon craggy mountain, whose fastidious head
 Divides the star-set hemisphere above,
 And Cantium's plains beneath ; the Apennine
 Of a free Italy, whose chalky sides
 With verdant shrubs dissimilarly gay,
 Still captivate the eye, while at his feet
 The silver Medway glides, and in her breast
 Views the reflected landscape, charm'd she views
 And murmurs louder ecstasy below.

But these pieces pale beside the "Song to David", which, published in 1763, was republished in 1765 and again in 1819.

Insanity had drawn Smart from the pomps and vanities of the world to a consideration of the wondrous poetic beauty of the Psalms ; herein lies the difference between him and Collins, the latter ceasing to write when madness took possession of him.

The "Song to David" hymns the qualities of the Psalmist and tells of what he sings ; then come a mystical interpretation of certain Greek letters and a recommendation of various Christian virtues ; Adoration is bodied forth with glowing emotion and rich imagery ; and examples follow of things sweet, strong, beautiful, precious, and glorious.

The poem is written in the old romance six ("rime couée"). Smart handles the measure, which in lesser men tends to jog-trot, with great force and dignity ; and he rhymes very ably. One of the most striking features of the technique is the manner in which he disguises the carefully-balanced and intricate construction. We hardly realise that he has conscientiously run through a list of David's qualities, or that he has given three stanzas to sweetness, to strength, to beauty, etc. The structure, when analysed, is, as a form, far from beautiful, but it does possess orderliness and a distinctive evolution. Yet he has invested the "Song" with ardent feeling and impetuous diction, with dignified moral thoughts and gloriously radiant images : "the fine frenzy and the fine line" distinguish this piece just as they characterise Thompson's "Hound of Heaven".

The Romantic value of "A Song to David" lies in its freedom of technique combined with strength of execution, its splendid and audacious images, its unity of rich and fervent emotion, and its passionate regard for Nature ; in its ecstatic movement, its beauty and "burning intensity of imagination", and its artistic warmth and picturesqueness.

As daring and varied imagery, we may quote :

For Adoration seasons change,
And order, truth, and beauty range,
Adjust, attract, and fill :
The grass the polyanthus cheques ;
And polish'd porphyry reflects,
By the descending rill.

Rich almonds colour to the prime
For Adoration ; tendrils climb
And fruit-trees pledge their gems.

Such a stanza as

Trees, plants, and flow'rs — of virtuous root ;
 Gem yielding blossom, yielding fruit,
 Choice gums and precious balm ;
 Bless ye the nosegay in the vale,
 And with the sweetness of the gale
 Enrich the thankful psalm,

fairly exemplifies Smart's treatment of Nature.

We come, too, on beauty of that delicate and haunting kind which Keats and Beddoes so well conveyed :

Sweet is the dew that falls betimes,
 And drops upon the leafy limes ;
 Sweet Hermon's fragrant air :
 Sweet is the lily's silver bell,
 And sweet the wakeful tapers smell
 That watch for early prayer.

Nor does the poet end the "Song" feebly ; he breaks out into magnificent verse :

Glorious the sun in mid career ;
 Glorious th' assembled fires appear ;
 Glorious the comet's train :
 Glorious the trumpet and alarm ;
 Glorious th' almighty stretched-out arm ;
 Glorious th' enraptured main :

Glorious the northern lights astream :
 Glorious the song when God's the theme ;
 Glorious the thunder's roar :
 Glorious Hosanna from the den ;
 Glorious the catholic amen ;
 Glorious the martyr's gore.

Smart, as we see him in this poem, clearly belongs to the lyric group, but, like Blake, he owes almost nothing to them. It has, indeed, been noticed that his work slightly resembles that of Collins—not in theme or technique but in atmosphere and spontaneity : these men had a rather similar mentality, that's all. In conclusion, we may note that the "Song to David" has been aptly praised and luminously criticised in the "Parleyings" of Robert Browning, who, comparing it with a chapel, affirms :

No niche

Where glory was not prised to enrich
 Man's gaze with gold and gems, no space but glowed
 With colour, gleamed with carving — hues which owed
 Their outbursts to a brush the painter fed
 With rainbow substance — rare shapes never wed
 To actual flesh and blood, which, brain-born once,
 Became the sculptor's dowry, Art's response
 To earth's despair.

After the "Song to David" appeared Shenstone's "Works" in 1764, Gray's "Poems" in 1768, and Jones' "Poems from the Asiatick Languages" in 1772. None of these require further examination. In 1766, however, was published a volume of "Poems, chiefly Pastoral" by John Cunningham. Before that date he had issued his "Elegy on a Pile of Ruins" (1761) which, though obviously modelled on Gray's "Elegy", had much merit. Cunningham treated his theme in an original manner and produced a poem notable for its dignified lyricism, its quiet wistfulness, its apt allusions to Nature, and its profoundly poetic outlook on life and death. It is uniformly good, but we may quote the following stanzas :

Where the mild Sun, through saint-encypher'd glass,
 Illum'd with mellow light yon dusky aisle,
 Many rapt hours might meditation pass,
 Slow moving' twixt the pillars of the pile !

And Piety, with mystic-meaning beads,
 Bowing to saints on every side inurn'd,
 Trod off the solitary path that leads
 Where now the sacred altar lies o'erturn'd !

Through the grey grove, between those with'ring trees,
 'Mongst a rude group of monuments, appears
 A marble-imag'd matron on her knees,
 Half wasted, like a Niobe in tears.

But the many fine lines have to take second place to these :

The lizard, and the lazy lurking bat,
 Inhabit now, perhaps, the painted room,
 Where the sage matron and her maidens sat,
 Sweet-singing at the silver-working loom,

lines that possess a striking "cleanness of speech,... a lilting

softness and a velvety smoothness of prosody... It is like the music of a flute heard in the silence of a village late on a summer night" (as Mr. Gosse has put it).

The lyrics of the 1766 volume, of which a second edition came out five years later, have a gentle charm, an easy spontaneity, emotional sincerity, and express an affectionate regard for Nature. How intimately and how accurately Cunningham observed Nature appears in "A Landscape", which the author represents with fluent melody and often with graphic touches; the fourth stanza illustrates his gentle manner :

On the uplands, every glade
Brightens in the blaze of day ;
O'er the vales, the sober shade
Softens to an evening grey.

"Love and Chastity" is a lyric with an interesting dramatic element : Diana chases Cupid from her domains, but he causes her to become enamoured of Endymion and to cry to her virgins :

Ye tender maids, be timely wise !
Love's wanton fury shun !
In flight alone your safety lies,
The daring are undone !

"Respite" is a pleasant pastoral, in which the damsel, imagining herself slighted by her lover, chants thus :

Where woodbines and willows inclin'd to unite,
We twisted a blooming alcove ;
And oft has my Damon, with smiles of delight,
Declar'd it the Mantle of Love.
The roses that crept to our mutual recess,
And rested among the sweet boughs,
Are faded — they droop — and they cannot do less,
For Damon is false to his vows.

We have, perhaps, no better appreciation of Cunningham as a poet than that written by Alexander Chalmers and published in 1810 :—"His poems have a peculiar sweetness and elegance ; his sentiments are generally natural, and his language simple, and appropriate to his subject, except in some of his longer pieces, where he accumulates epithets that appear to be laboured... As he contemplated Nature with a fond minute atten-

tion, and had familiarized his mind to rural scenes and images, his pastorals will probably continue to be his most favoured efforts... His Landscape is a cluster of beauties which every reader must feel, but such as only a very accurate observer of nature could have grouped with equal effect... His love-verses and his tributes of affection bespeak considerable ardour, with sometimes an attempt at conceits to which he seems to have been led by imitation. If he does not often move the passions, he always pleases the fancy."

Then the "Monody" of Cuthbert Shaw, whom Johnson praised, was issued in 1768. It has been very favourably criticised by Mr. Squire, and, expressing profound grief in simple, dignified, and yet imaginative diction, it fully merits such treatment, as we may see by the following lines :

Thus the poor bird, by some disastrous fate,
Caught and imprison'd in a lonely cage,
Torn from its native fields, and dearer mate,
Flutters awhile, and spends its little rage :
But, finding all its efforts weak and vain,
No more it pants and rages for the plain ;
Moping a while, in sullen mood
Droops the sweet mourner — but, ere long,
Prunes its light wings and pecks its food,
And meditates the song :
Serenely sorrowing, breathes its piteous case,
And with its plaintive warblings saddens all the place.

Shaw's "Monody", like Lyttleton's (which it surpasses), was famous in its day.

Mr. Squire's praises of this poem has caused the present writer to look further into the work of Shaw, who in 1760 produced anonymously his "Odes on the Four Seasons"—of little merit ; two years later "The Four Farthing Candles"—a vigorous satire on contemporary writers : in 1766 "The Race", a mock-heroic that proved very popular ; three years afterwards "Corruption", another satire ; and not long after the "Monody", a poignant Elegy on the death of his infant daughter. This "Evening Address to a Nightingale" deserves to rank among the greatest short elegies in our literature : profoundly affecting, manly yet delicate, carefully-wrought yet splendidly spontaneous, it forms, along with the "Monody", a most striking production. Near the close come the lines :

The last sad office strangers may fulfil,
 As if I ne'er had been belov'd ;
 As if, unconscious of poetic fire,
 I ne'er had touched the trembling lyre ;
 As if my niggard hand ne'er dealt relief,
 Nor my heart melted at another's grief.
 Yet — while this weary life shall last,
 While yet my tongue can form th' impassion'd strain,
 In piteous accents shall the muse complain,
 And dwell with fond delay on blessings past.

Well, indeed, in those two poems did Shaw, as devoted husband and solicitously tender father, redeem his dissipated bachelor-days. And his strong, ardent lyricism calls for recognition in the annals of English poetry.

In 1773, two years after Shaw's death, there appeared a posthumous edition of Byrom's poems. This work contained much that was new, although the author had died in 1763. John Byrom (b. 1692), a Manchester man, was (remarks Mr. Gosse) "one of the most interesting provincial figures of his time" : his first noteworthy poem was contained in the eighth volume of "The Spectator" (1714), and he later produced nothing to compare with it in Romantic importance ; original man, he was a famous exponent and teacher of shorthand ; and most of his poems treated of theological and other abstruse matters.—He wrote, however, several quaint lyrics that must have jarred the "classics" of the period.

The pastoral, "Colin and Phebe" was very popular in its day, and it deserves to be so now, for it is fresh and natural, shows a pleasant regard for Nature, and has, over and above its quiet humour, a peculiarly modern note. In its variation from joy to grief, it forestalls Crabbe's "Lover's Journey", just as the song, "Why, prithee now", forestalls Wordsworth's "The world is too much with us". The general character of this pastoral may be gauged from the following verses :

Sweet music went with us both all the wood thro',
 The lark, linnet, throstle, and nightingale too ;
 Winds over us whisper'd, flocks by us did bleat,
 And chirp went the grasshopper under our feet.
 But now she is absent, tho' still they sing on,
 The woods are but lonely, the melody's gone :
 Her voice is the consort, as now I have found,
 Gave ev'ry thing else its agreeable sound.

Rose, what is become of thy delicate hue ?
 And where is the violet's beautiful blue ?
 Does ought of its sweetness the blossom beguile ?
 That meadow, those daisies, why do they not smile ?
 Ah ! rivals, I see what it was that you drest,
 And made yourselves fine for — a place in her breast :
 You put on your colours to pleasure her eye,
 To be pluck'd by her hand, on her bosom to die.

In "Thoughts on Rhyme and Blank Verse" Byrom shows that their merits were being much discussed in his day, and in the last stanza he hits the nail on the head, when, after saying that the quality of verse depends ultimately on the subject, he declares of the poet that :

Any plan, to which freedom and judgment impel —
 All the business he knows, is to execute well.

And in the essay that he prefixed to "Enthusiasm", written in 1751, he makes the interesting statement : "Enthusiasm is grown into a fashionable term of reproach, that usually comes uppermost, when anything of a deep and serious nature is mentioned" ; in the poem itself we find a dignified and important aspect of the quality in question :

What is enthusiasm ? What can it be,
 But thought enkindled to a high degree ?

Moreover, it is just that kind of enthusiasm which distinguishes all the great English Romantic poets.

If, then Byrom produced only a very small amount of really Romantic poetry, he did at any rate reflect the new spirit that was making itself felt in our literature, and in a modest way he contributed the thoughts of an unconventional mind towards its progress.

Four years after the posthumous collection of Byrom's poems, appeared a volume of Thomas Warton's verse. This, the younger Warton, had published in 1747 his "Pleasures of Melancholy", a product of the school of melancholy (under which heading it will be treated). The "Pleasures of Melancholy", like a few of the "Poems of Occasion" issued in 1757-67, some of the collection of 1777, the "Verses on Sir Joshua Reynold's Painted Window" written and published in 1782, and several of such

hitherto-unpublished pieces as appeared in Mant's edition of 1802, contained passages rich in Romanticism.

The "Monody written near Stratford-upon-Avon" possesses, along with a fairly free versification, a quietly romantic tone and a delightful fancy. The "Verses on a Painted Window" shows in the first forty lines a poet more than ever stirred by the ferment of the new movement and reveals Warton's love for mediaeval architecture :

Enraptured have I loved to roam,
A lingering votary, the vaulted dome,
.....
Where Superstition, with capricious hand,
In many a maze the wreathed window plann'd,
With hues romantic tinged the gorgeous pane,
To fill with holy light the wondrous fane.

The Odes, in general rather stiff, contain lines indicative of the author's potentialities in simple lyric. In "The Hamlet" he says of the villagers :

Midst gloomy glades, in warbles clear,
Wild nature's sweetest notes they hear :
On green untrodden banks they view
The hyacinth's neglected hue :
In their lone haunts, and woodland rounds,
They spy the squirrel's airy bounds :
And startle from her ashen spray,
Across the glen, the screaming jay.

This poem, indeed, manifests his love of Nature ; and it contains the verse : "The meadows incense breathe at eve", probably influenced by Gray's "incense breathing morn". Thomas Warton owed much to Gray and in a sonnet recognised his debt :

For many a raptured thought, and vision wild,
To thee this strain of gratitude I pay.

The opening stanza of "The Suicide" offers a very effective piece of "atmosphere" : the "Ode on the First of April" exhibits the author as a close observer of Nature, as for example in the lines,

Musing through the lawny park,
The lonely poet loves to mark,

How various greens in faint degrees
Tinge the tall groups of various trees ;

and the "Ode on the Approach of Summer" (composed between 1757 and 1767) contains some winsome, fragrant verses,—one couplet recalling a passage in Milton's "L'Allegro" and running :

Haste thee, Nymph ! and hand in hand,
With thee bring a buxom band.

This Miltonic influence lasted throughout Warton's life. The poet-critic admired Milton as he did Spenser, and on the latter he published in 1754 his "Observations on the Faerie Queene" ; it was of these "Observations" that Johnson wrote : "You have shown to all who shall hereafter attempt the study of our ancient authors, the way to success by directing them to the perusal of the books which those authors had read". His criticism on Spenser and of course much more his "History of English Poetry" (issued 1774-81) had a tremendous influence on the verse of the age, an influence towards Romanticism.

Thomas Warton deserves credit also for his reinstatement of the sonnet. He wrote nine poems in this form, which had fallen in to neglect since Milton's day. As Mr. Seccombe has noted : "In point of date the sonnets of Thomas Warton were preceded by single sonnets by Thomas Edwards (1699-1757), a critical student of Milton and a disciple of Hurd, and by the dilettante Benjamin Stillingfleet (1702-1771), as well as by Gray's "On the Death of Mr. Richard West" [written 1742, published 1753]". But "the Wartons were... the first writers of the century to devote express cultivation to the sonnet". Thomas Warton's sonnets, though partly classic in expression (Coleridge, while praising, "regarded them rather as masterly likenesses of the Greek [epigrams] than sonnets in the strictest sense"), yet enclose delicate indications of Romanticism, especially that "Written at Winslade", that beginning "while Summer suns", "To the River Lodon", and "To Mr. Gray". Hazlitt and Lamb praised some of Warton's poems in this genre ; the latter liked chiefly that on "Dugdale's Monasticon", which significantly ends :

Nor rough nor barren are the winding ways
Of hoar Antiquity, but strown with flowers.

Thomas Warton, moreover, contributed to the revival of Spenserism—one of the most striking form-features of Eighteenth-century Romantic poetry—by his “Pastoral in the Manner of Spenser. From Theocritus. Idyll XX”, a very skilful imitation. His new-movement significance may be further illustrated by two intrinsically minor yet extrinsically important facts : he uses the adjective “romantic” at least six times in his verse and always in the sense of “dealing with Romances” or “unconventionally beautiful” ; Anne Radcliffe, a Romantic of the Romantics, on several occasions quotes his poetry in her novels.

Though Thomas Warton, as poet, was by literary criticism neglected in the earlier half of the Nineteenth Century, yet after that date he was accorded increasing recognition by the critics. He was an eminent figure in his own day and stood for an advance towards Romanticism, not only in his lyrical verse, but also in his critiques and by his teaching and attitude as Professor of Poetry at Oxford during the years 1757-67. There is no doubt that he considerably influenced the poetry of his time.

Less significant as an immediate influence than was Warton, but admost immeasurably superior as an individual poet and as a force in Nineteenth-century literature, William Blake saw issued for him in 1783 his “Poetical Sketches”. Six years later appeared the “Songs of Innocence”, in 1793 “The Gates of Paradise”—a tiny volume of lyrics, and, a year after, the “Songs of Experience” : those publications contain the greater part of the author’s lyrical verse ; “The Book of Thel” and “Tiriel” should also be mentioned.—With the “prophetic” poetry we have nothing to do.

The “Poetical Sketches”, which Blake tells us in the “Advertisement” “were the production of untutored youth”, illustrate very clearly the early influences on the author and his general lyrical manner. “King Edward the Third”, a fragmentary drama, shows an intimate knowledge of Shakespeare and, though weak in characterisation and construction, encloses some beautiful images, as for instance :

The gallant sun
Ssprings from the hills like a young hero
Into the battle, shaking his golden locks
Exultingly.

In this fragment, too, we find an early example of Blake's Romantic mysticism :

Bind ardent hope upon your feet like shoes,
Put on the robe of preparation !
The table is prepared in shining heaven,
The flowers of immortality are blown.

The "Seasons", fresh and lyrical, are rich in glowing figures and pregnant with graphic symbolism ; fragrant with scented verses, the "Spring" is most lovely.

"To the Evening Star" has an ethereal beauty and contains these exquisite lines :

Smile on our loves ; and, while thou drawest the
Blue curtains of the sky, scatter thy silver dew
On every flower that shuts its sweet eyes
In timely sleep. Let thy west wind sleep on
The lake ; speak silence with thy glimmering eyes,
And wash the dusk with silver.

(Note the daringly weak endings, "the" and "on".)

"Fair Eleanor" manifests the influence of Ossian, whom Blake professed greatly to admire ; Ossianic exaggeration charges the stanza,

But he is darkened ; like the summer's noon
Clouded ; fall'n like the stately tree, cut down ;
The breath of heaven dwelt among his leaves.
O Eleanor, weak woman, filled with woe !

"Gwin, King of Norway" also shows the Ossianic trait of grief overwrought and of striking hyperbole. But in the collections of verse and in detached poems written later than the appearance (1783) of the "Poetical Sketches", both the Ossianic and the Gothic element (the latter deriving probably from "The Castle of Otranto") have, except in "Tiriel", wholly disappeared.

In the poem "To the Muses", composed about 1776, the poet says :

The languid strings do scarcely move,
The sound is forced, the notes are few !

such being his opinion of English verse about this time ; this

criticism, though rashly made, reveals at least his individualism.

The "Songs of Innocence", thought just as spontaneous, stand for an advance in technique on the earlier volume, and, as a collection, keep to the tenor of the lyric and maintain a delicate artistic unity. The themes vary; the atmosphere varies too, and yet retains a distinctive cachet.

One of the most striking features of "Innocence" is the attention paid to childhood. In the poetical "Introduction", Blake says.

... I wrote my happy songs.
Every child may joy to hear.

In places, these poems resemble the verses composed by R. L. Stevenson for children; e. g. in definiteness and lightness of technique, and in simplicity—intellectual and verbal. But Blake's verses far more deal with than aim at pleasing children, and through them runs the breath of lyrical genius that makes them gems in our literature.

Masterly is the fashion in which the poet implies his humanitarian philosophy and virtual socialism in simple-seeming pieces. "The Little Black Boy", for instance, contains a charming ingenuous thought and reveals a deep feeling of universal brotherhood; moreover, like other poems of the same kind, it constitutes a quiet rupture with classical tenets.

"A Cradle Song" is one of those sun-lit, delicate little songs whose melodious notes and winsome simplicity well-nigh defy analysis; such a poem has the artless and heart-twisting charm unconsciously exercised by young children. "Night", on the other hand, grips by its sympathetic description of scene, as in the lines,

The moon, like a flower,
In heaven's high bower,
With silent delight,
Sits and smiles on the night.

"Spring" (cf. "The Fly" in the "Songs of Experience") shows Blake preceding Beddoes by many years in the use of dainty short lines, such as were once employed by Campion.

The "Songs of Experience" appeared five years after the "Songs of Innocence" and represents the author's maturer

views and emotions : experience as opposed to innocence. The later volume contained work more unequal than, but some of it just as good as, that of the earlier volume.

"The Sick Rose" is an exquisite little song fired with a delicate passion. Very different, "The Fly" enfolds a thought that immediately causes us to think of Thomas Hardy :

Little fly,
Thy Summer's play
My thoughtless hand
Has brushed away.

Am not I
A fly like thee ?
Or are not thou
A man like me ?

For I dance
And drink, and sing,
Till some blind hand
Shall brush my wing.

But the second thought in the question-stanza, typically Blake's, indicates the writer's originality of view-point.

"My Pretty Rose Tree", tersely beautiful, fragrant and enigmatic (though we may surmise the underlying thought to be : the general is to be preferred to the individual good), runs thus :

A flower was offered to me,
Such a flower as May never bore ;
But I said "I've a pretty rose tree",
And I passed the sweet flower o'er.

Then I went to my pretty rose tree,
To tend her by day and by night ;
But my rose turned away with jealousy
And her thorns were my only delight.

"London" refutes the statement of some critics that Blake lacked the human touch and neglected the personal element in verse :

In every cry of every man,
In every infant's cry of fear,
In every voice, in every ban,
The mind-forged manacles I hear.

Much more restricted in subject than "London", the "Little Girl Lost" and "A Cradle Song" ("Sleep, sleep, beauty bright"), exquisite in theme and masterly in technique, possess a quiet charm.

Light is thrown on Blake's artistry by the manner in which he has offset the "Songs of Innocence" with those of "Experience",—a manner illustrative of his originality. But how many have noted that almost every poem in the later series forms an answer to or an afterthought on or complement to a piece in the earlier volume? That Blake himself meant the two series to be understood as phases of the one whole appears partly from his publishing them together as "Songs of Innocence and Experience", and partly from the verses first printed in 1874 as "A Motto"—verses found in M.S. marked for prospective use in the "Songs". The first two line obviously refer to "Innocence", the remaining six to "Experience" :

The Good are attracted by men's perceptions,
And think not for themselves,
Till Experience teaches them to catch
And to cage the Fairies and Elves.

And then the Knave begins to snarl,
And the Hypocrite to howl ;
And all his good friends show their private ends,
And the Eagle is known from the Owl.

One might go so far as to say that a complete table of correspondences may be established between the pieces in the two collections. To this theory a Blake-authority has objected that the poet often transferred a given poem from one section to the other : but how is it that both Rossetti and Mr. Yeats practically agree in their arrangement of the poems? The point interests us here, however, only for the sidelight it throws on Blake's individualistic genius.

A year before the "Songs of Experience", there was published "The Gates of Paradise", consisting of eight pieces sumptuously illustrated : a work more important for art than for literature. Yet a luminous commentary on the poet's genius comes thence :

.. .. . Before my way
A frowning Thistle implores my stay.

What to others a trifle appears
 Fills me full of smiles or tears ;
 For double the vision my eyes do see,
 And a double vision is always with me.
 With my inward eye, 'tis an old man grey ;
 With my outward, a thistle across my way.

Two other poems demand a brief notice. "The Book of Thel" thus indicates its theme :

Does the eagle know what is in the pit,
 Or wilt thou go ask the mole ?
 Can wisdom be put in a silver rod,
 Or Love in a golden bowl ?

otherwise, the mysteries of creation and the interfunctioning of all things. Through the philosophy, however, pierces the Romantic tendency of the poem, as in the following verses :

.. Like the dove's voice, like transient day, like music in the air,
 Ah ! gentle may I lay me down, and gentle rest my head.
 And gentle sleep the sleep of death, and gentle hear the voice
 Of Him that walketh in the garden in the evening time.

"Tiriel", says Wm. Rossetti, shows very clearly the influence of Ossian : the poem contains, indeed, many hyperboles after the style of those in Macpherson's productions, and reveals something of the same atmosphere,—but that something is slight : "Tiriel" possesses a gaunt dignity and frankness foreign to "Ossian". Characteristic of the piece are the lines, distinguished by a vigorous untamed mind and a powerful naked style, spoken by Hela to Tiriel :

Silence thy evil tongue, thou murderer of thy helpless children,
 I will lead thee to the tent of Har : not that I mind thy curse,
 But that I feel they will curse thee, and hang upon thy bones,
 Fell shaking agonies, and in each wrinkle of that face
 Plant worms of death to feast upon the tongue of terrible curses !

The central note of Blake's life and work was first adequately revealed by W.M. Rossetti, who in 1874 wrote : "Visionary and ideal aspiration of the intensest kind ; the imaginary life wholly predominating over the corporeal and mundane life... ; and a child-like simplicity of personal character, free from self-

interest..., habitually guided and regulated by noble emotions and a resolute loyalty to duty—these are the main lines which we trace throughout the entire career of Blake, in his life and death, in his writings and his art.”

Blake was, indeed, an extraordinary character, and the essence of his faculty, “the power by which he achieved his work, was intuition : this holds good of his artistic productions, and still more so of his poems. Intuition reigns supreme in them... They were conceived each as whole. Or rather might one say that each of them embodies a perception, a vivid perception, of Blake’s mind, which he realized to himself in rapid and luminous words” (W.M. Rossetti).

It is imaginative intuition that he possesses. How sublime was his conception of imagination we see from lines in the prefatory inscription to “The Ghost of Abel” (published in 1822) :

Nature has no outline, but Imagination has :

Nature has no time, but Imagination has :

Nature has no supernatural, and dissolves : Imagination is Eternity.

The “Auguries of Innocence” commence with an argument-stanza that sheds much light on Blake’s imagination and inner life :

To see a world in a grain of sand,
And a heaven in a wild flower ;
Hold infinity in the palm of your hand,
And eternity in an hour :

the author saw thus, naturally and without effort. “The Everlasting Gospel” (which came out in full in 1874 for the first time) contains the following remarkable verses :

This life’s dim window of the soul
Distorts the heavens from pole to pole,
And leads you to believe a lie
When you see with — not through — the eye,

verses setting forth Blake’s doctrine that one should interpret by the means of an inner intellectual vision, that is—an imaginative intuition, what one sees with the eye. The picturesque-

ness with which he interpreted life appears in that well-known couplet from "Jerusalem" :

... A Tear is an intellectual thing,
And a sigh is the sword of the Angel King.

This imaginative intuition is further illustrated by the treatment of Nature. One never feels that he has proposed to himself to describe for description's sake : he takes Nature for granted, and assumes that she is significant in the lives of men ; he blends her varied aspects into his verse. Curiously enough, Blake had, like Wordsworth, a profound belief in the inspiration to be derived from mountains :

Great things are done when men and mountains meet ;
They are not done by jostling in the street.

Unconventional in psychology, Blake was unconventional also in morality : "ignorant or careless of any policy of self-control". Somewhere he writes :

Abstinence sows sand all over
The ruddy limbs and flaming hair ;
But desire gratified
Plants fruits of life and beauty there.

What clearer adumbration have we of the general morality of the Romantics, not only in England but on the Continent ?

But with some of the Romantics he clashes in his implicative-optimistic philosophy of life :

Joy and woe are woven fine,
A clothing for the soul divine ;
Under every grief and pine
Runs a joy with silken twine.
It is right it should be so ;
Man was made for joy and woe ;
And, when this we rightly know,
Safely through the world we go.

These lines forestall, in pleasing contrast, the delicate tears-and-laughter philosophy of Keats and Shelley.

As in mind and heart, so in technique Blake is somewhat of a revolutionary. His remarks on art and literature written

in his copy of Reynolds show that he insisted on the worth of individual judgment. In theme, phrasing, and versification he is original. The "Mad Song" (belonging to the 1783 volume) offers this example of fluent and unhampered diction :

Lo ! to the vault
Of pavéd heaven,
With sorrow fraught,
My notes are driven.

in "The Book of Thel" (1789) Blake heralded the *vers libre*, which became so popular in the latter half of the Nineteenth Century. To define a metrical system for "Thel", and more especially for the "prophetic" works, would be at best a hazardous enterprise.

It was undoubtedly from Blake that Walt Whitman derived his free verse ; the following lines of the former might almost have been written (save for the "atmosphère") by the latter :

He ceased. The aged man raised up his right hand to the heavens,
His left supported Myratana, shrinking in pangs of death.
The orbs of his large eyes opened, and thus his voice went forth.

It is, however, almost impossible to gain an adequate idea of Blake's poetic significance without some knowledge of his art. Take the water-colours by Blake in the Tate Gallery. These pictures form two main groups : those illustrating Dante's "Divina Commedia", and those dealing with symbolical subjects (some complex and subtle). Both kinds stood for something fresh in British art ; new in theme, in drawing, in conception, and in colouring. His "Hecate", for instance, reveals an absolutely individual mind : setting and expression grip us by their intensity. Blake's painting, like his poetry, flashes on us the spontaneity of his work and the inevitability of his procedure ; intricate as are several of the colour-schemes, stiffness and slow elaboration are the last qualities one would assign to them. But the most striking characteristics of his paintings are the strange and remarkable personality they evince and the suffusion of his work by that personality.

This rich and rather complex character renders it impossible for us to pin down Blake's lyrical manner. W.M. Rossetti made a good point when he said of the "Poetical Sketches", his

remarks applying equally well to various pieces in the "Songs of Innocence and Experience": "Several of the short lyrics... have the same sort of pungent perfume—indefinable but not evanescent—that belongs to the choicest Elizabethan songs; the like play of emotion — or play of colour...; the like ripeness and roundness, poetic and intolerant of translation into prose", more broadly, — a radiant beauty and a flood of melodious, artless eloquence mark Blake's lyric poetry: the glorious light of summer days and the fervid sweep of inspired and inevitable song constitute in part its essence.

William Blake: preacher of art and the full realisation of one's endowment; as mystic and prophet, obscure but grand—distant yet fascinating; singer of lovely lyrics: a Romantic in mind, heart, and works.

Blake did nothing towards the progress of the new-movement sonnet. The pioneering of the Wartons was taken up and extended by Thomas Russell (1762-1788), who, following the advice of the elder brother—his head master at Winchester, studied enthusiastically our early literature. After a brilliant career at Oxford (he was as fellow of New College), he died of consumption at the age of twenty-six. His "Sonnets and Miscellaneous Poems" appeared, thanks to the care of some friends, a year after his death.

This volume contained in all seventeen original sonnets; seven poems in the same form either 'paraphrased or imitated' from various languages (Italian, Portuguese, German, Greek); two more imitations; and eight other original poems.

Very fine is Russell's "Sonnets XIII. Supposed to be written at Lemnos", based on Sophocles' "Philoctetes":

On this lone Isle, whose rugged rocks affright
The cautious pilot, ten revolving years
Great Paean's Son, unwonted erst to tears,
Wept o'er his wound: alike each rolling light
Of heaven he watch'd, and blam'd its lingering flight,
By day the sea-mew screaming round his cave
Drove slumber from his eyes, the chiding wave
And savage howlings chas'd his dreams by night.
Hope still was his: in each low breeze, that sigh'd
Thro' his rude grot, he heard a coming oar,
In each white cloud a coming sail he spied;
Nor seldom listen'd to the fancied roar
Of Oeta's torrents, or the hoarser tide
That parts fam'd Trachis from th' Euboic shore.

One cannot help noting the freely run-on lines, the chastely impetuous movement, and the dignified emotional treatment of the theme. In fact, the technique of Russell's sonnets is strong and polished : a deep appreciation of Greek literature has restrained a nature essentially Romantic.

"Sonnet III" invites comparison with Sir Arthur Quiller-Couch's delightful sonnet on Oxford. Russell's piece runs thus :

Oxford, since late I left thy peaceful shore,
 Much I regret thy domes with turrets crown'd,
 Thy crested walls with twining ivy bound,
 Thy Gothic fanes, dim aisles, and cloisters hoar,
 And treasur'd rolls of Wisdom's ancient lore ;
 Nor less thy varying bells, which hourly sound
 In pensive chime, or ring, in lively round,
 Or toll in the slow Curfew's solemn roar ;
 Much too thy moonlight walks, and musings grave
 Mid silent shades of high-embowering trees,
 And much thy Sister-Streams, whose willows wave
 In whispering cadence to the evening breeze ;
 But most those Friends, whose much-lov'd converse gave
 Thy gentle charms a tenfold power, to please.

And in the next, the sequel sonnet, Russell, addressing Oxford, concludes :

My Friends of yore ? if they no more appear,
 Fair as thou art, thy other charms are vain.

Therein, may be, lies her secret.

How completely he was a Romantic, he shows further in the poem "To Cervantes", in which he reproaches the Spanish novelist with being :

... . The ruthless hand that tore
 The mystic veil by Genius weav'd of yore,

the writer...

... Whose wand at one commanding stroke
 Each antique pile of Elfin fabric broke,
 And burst stern Chivalry's fantastic spell ;

and the poet regrets :

To see bright Fiction's robe no longer glow.

His enumeration of the themes that imagination delights to ponder, probably suggested to "Monk" Lewis the idea of introducing his "Tales of Wonder and Terror" with a similar list.

The other "Miscellaneous Poems", thought pleasing, possess no outstanding merit. Nevertheless, Wordsworth and Landor admired Russell's work, the former no doubt enjoying the modest manner, the latter the classical atmosphere in many of the poems, of the young Oxonian.

Thomas Russell, then, is far from being a great poet, but he is a fine sonneteer ; and he occupies a small but adorable niche in the temple of Romantic fame by reason of half a dozen sonnets.

Born in the same year as Russell, William Lisle Bowles published in 1789 "Fourteen Sonnets, written chiefly on Picturesque Spots during a Journey". A set-back in love caused him to start wandering, and during his ramble through the north of England, in Scotland, and on the Continent he wrote these sonnets.

This little volume fascinated both Wordsworth and Coleridge, the latter being strongly influenced thereby : Coleridge says in the "Biographia Literaria" that Bowles' influence came on him at a time of intellectual doubt and moral perplexity, and elsewhere he writes :

My heart has thanked thee, Bowles, for those soft strains,
Whose sadness soothes me like the murmuring
Of wild bees in the sunny showers of spring !
.....
And when the mightier throes of mind began,
Their mild and manliest melancholy lent
A mingled charm...

Moreover, Southey affirmed that for close on forty years he tried to mould his style on the "sweet and unsophisticated style of Bowles".

Bowles as a Romantic shows to advantage in "Evening".

Evening ! as slow thy placid shades descend,
Veiling with gentlest hush the landscape still,
The lonely battlement, the farthest hill
And wood, I think of those who have no friend ;
Who now, perhaps, by melancholy led,
From the broad blaze of day, where pleasure flaunts,

Retiring, wander to the ring-dove's haunts
 Unseen ; and watch the tints that o'er thy bed
 Hang lovely ; oft to musing Fancy's eye
 Presenting fairy vales, where the tired mind
 Might rest beyond the murmurs of mankind,
 Nor hear the hourly moans of misery !
 Alas for man ! that Hope's fair views the while
 Should smile like you, and perish as they smile !

Love for Nature, relationship of man with Nature, desire for solitude, the subjective element, melancholy,—these characteristics of the new-movement poets, together with their free and run-on versification here stand out distinctly.

The sonnet "On a Beautiful Landscape" expresses in its opening lines an enthusiastic love for Nature :

Beautiful landscape ! I could look on thee
 For hours, unmindful of the storm and strife,
 And mingled murmurs of tumultuous life,

while the phrase "sighs of sad humanity" forestalls Wordsworth's "still, sad voice of humanity".

Bowles' sonnets have a certain quiet distinction : some are "languid, and sad, and slow", others are more vigorous : many reveal the depth of his disappointed love ; all indicate a gentle and generous, melancholy and sensitive temperament : Bowles was also a good musician and a tolerable artist. In form, these sonnets display smoothness, sweetness, and freedom. His "Shakespeare" proves that he was steeped in the work of the great dramatist and shows, as do other poems, that his style was thereby influenced ; the poetry of Collins and Gray has also set its stamp on his verse. (A phrase in the "Elegy" re-echoes thus in Bowles' "Primrose" :

And so the little cottage maid
 May bloom unseen and die.)

Though his poems in general do not manifest a powerful imagination, yet his lines on Fancy not only point to his possessing a fine conception of imagination but also imply an idealistic philosophy. Personifying Fancy, he says :

Sometimes he took his mirror, which did show
 The various landscape lovelier than the life ;

Beaming more bright the vivid tints did glow,
And so well mingled was the colours' strife,
That the fond heart, the beauteous shades once seen,
Would sigh for such retreats, for vales and woods so green !

An interesting sidelight on Bowles' Romanticism may be gained from the introduction to his edition of Pope's verse, in which he attacked the classical formulas.

His "portrait" has been pleasantly drawn by Tirebuck : "His was a sweet influence, a benign presence, with a melodious utterance of ever-ready emotion for the good, the pathetic, and the beautiful. Not so set in his pictures of nature as Thomson, not so moralising as Cowper, or so probing with his pathos as Crabbe, more free in his form than Collins or Warton, he yet had something of each passing through his own individuality".

Comparable with Russell for his use of the sonnet, much more influential on great Romantic poets than was the young Oxford don, Bowles has an intrinsic significance that approximately tallies with that of the author of "Sonnets and Miscellaneous Poems". But Bowles forms a clear link between the Romantic poets of the Eighteenth and those of the Nineteenth Century. Partaking of many of the main characteristics of the earlier period, he also has a close relation with the later ; and more especially, he represents the transition between the earlier and the later lyrical writers.

It was the Lyrical Writers who, more than any others, indicated the direction that the Nineteenth-century Romantics were to take. All the great poets of the period 1798-1830 wrote excellent lyrics : the most enduring work of Coleridge, Wordsworth, Shelley and Keats is lyrical, while the shorter pieces in this kind by Scott, Byron, and Landor will always occupy an honourable place beside their more ambitious efforts ; and much of the best writing of the minor poets was lyrical. And the "lyrists" most followed by the Nineteenth-century Romantics were Collins, Gray, and Burns : these three, along with Blake, undoubtedly form the principal quartette of lyrical poets of the Eighteenth Century.

CHAPTER 3.

THE SCOTTISH POETS.

The Scottish Poets entered the field very soon after the Lyrical Writers. Only Lady Winchelsea's "Miscellany Poems" and Pope's two Romantic excursions had appeared when in 1719 Allan Ramsay figured in "Scots Songs". Two years later, Ramsay published a collection of his own verse, while in 1724 he edited the "Tea Table Miscellany" and "Ever Green", which contained, in addition to some old English and many old Scotch songs and ballads, several striking poems by the editor. In 1725 he reached the pinnacle of his work in "The Gentle Shepherd", a winsome pastoral, fresh and lyrical. After the collection of Ramsay's verse in 1731, nothing further of note in Scottish poetry appeared before the volume of Hamilton of Bangour's "Poems" in 1748; in that, the best piece was "The Braes of Yarrow", which merits inclusion in any general anthology.

During the next twenty years, though several minor poets were printing their verse, nothing pre-eminent was published. But the score of years 1768-1787 saw a recrudescence of Scottish poetry: at the beginning of the period, Ross issued his "Fortunate Shepherdess", modelled on and distinctly inferior to Ramsay's pastoral; in 1770 Logan edited his friend Bruce's "Poems on Several Occasions" and eleven years later brought out a volume of his own verse, both being works that might almost have come from English writers; in 1773 Fergusson's "Poems" announced Burns at several points; Mickle was publishing pieces in various periodicals; and in 1786 the Scottish movement attained its apex in "The Poetical Works of Robert Burns",—the famous Kilmarnock edition which was followed the next year by the equally famous Edinburgh edition (containing new poems). Burns set the stamp of original genius on

all his verse and succeeded in popularising Scottish poetry ; his own fame caused people to pay more attention to his predecessors and contemporaries, and so the Scottish School became very important. In 1793 and 1794 he issued considerably enlarged editions of his poetry ; in the latter year there also appeared a collection of Mickle's verse.

Throughout these publications, the typically Scottish fusion of love and Nature was very noticeable. Ramsay had instituted, too, the poetry dealing with Scottish life and customs—homely yet often picturesque ; Fergusson carried this section a step further and encouraged Burns to write in the same manner,—the later poet fully recognising the worth of the earlier. But it was Burns who endowed the verse of his native land with that glow and spontaneous power which distinguish the best poetry, and gave it greater variety than it had possessed in the work of Ramsay.

Allan Ramsay was, however, the pioneer of original Scottish poetry in the Eighteenth Century. The evolution of his poetical faculty has been ably handled by J. Logie Robertson : "He found in the scenery and society of his native parish those influences which awaken the slumbering poetic sense, and in Crawford's School he acquired a glimmering knowledge both of poetic sentiment and poetic form... When he was about twenty-one..., he fell in... with [Watson's] collection of Scottish verse, which captivated his imagination, and awoke his memory, and finally roused the spirit of poetical emulation within him... To their influence we trace all that class of his poems which humorously satirise, while they depict, what is known as low life. Then came his experience of club life in Edinburgh... Here his knowledge of human nature was widened... The widening notice taken of his compositions brought him into correspondence with English men of letters, and this connection... created within him the desire to be appreciated in England. This desire drove him from his proper field to the cultivation of fashionable subjects and a foreign style... The examination and collection of old but genuine Scottish poetry recalled his efforts to... the composition of poems upon themes of national character, and expressed in the national language... In this way he discovered the true sphere of his genius in realistic description of rustic manners and rural scenes".

Practically all Ramsay's well-known verse appeared in the

1731 collection, which gathered together his original poetry of the twelve years previous to that date. One must always remember his editorial work, which gave us especially in 1724 the "Tea-Table Miscellany", consisting of songs Scottish and English, and the "Ever Green", a series of Scottish poems, including two fine pieces by the editor and Lady Wardlaw's "Hardyknute".

Of course, his best thing is "The Gentle Shepherd". Published in 1725, this pastoral owed a little, as the author acknowledges, to Guarini's "Pastor Fido", which had been translated into English at the end of the Sixteenth Century. The debt is slight and extends only to theme. The story is, in its bare outline, conventional enough : a shepherd and a farm-girl love each other through good days and bad ; they discover they are well-born ; marriage follows : but one finds it fresh and interesting in the reading.

The "scene" holds out and keeps the promise : "a shepherd's Village and Fields", while the very introductory verses to Act First, Scene I, announce Romanticism :

Beneath the south side of a craigy bield,
Where crystal springs their hale some waters yield,
Twa youthfu' shepherds on the gowans lay,
Tenting their flocks ae bonny morn of May ;

and the opening lines of the piece proper breathe freshness and a love for Nature :

This sunny morning, Roger, cheers my blood,
An' puts a' nature in a jovial mood,
How heartsome is't to see the rising plants !
To hear the birds chirm o'er their pleasing rants !

The verses introducing Act I. sc. 2, run :

A flow'rie houn, between twa verdant braes,
Where lasses use to wash an' spread their claes,
A trotting burnie wimpling thro' the ground,
Its channel pebbles shining smooth an' round.

(Note the homely custom practised in a delightful countryside.) Peggy's first speech in the same scene encloses an exquisite little picture of Nature, which ends :

A pool breast-deep, beneath as clear as glass,
Kisses, wi' easy whirls, the bord'ring grass.

Act II, scene 4 contains some charming passages. In Patie's first speech, we come on the lines :

Here, where primroses thickest paint the green,
Hard by this little burnie let us lean.
Hark, how the wrestlin winds sough through the reeds ;

in his second speech, Patie declares his Peggy fairer than Nature :

Thy breath is sweeter than the sweetest briar,
Thy cheek an' breast the finest flow'rs appear.
Thy words excel the maist delightfu' notes,
That warble through the merl or mavis' throats.
Wi' thee I tent nae flow'rs that busk the field,
Or riper berries that our mountains yield.

And the song lilted by Patie and Peggy is fragrant and genuine.

In the last scene of all Peggy sings a vivid love-song on her and Patie's courtship and love a song of the kind that Burns was to render still more famous.

"The Gentle Shepherd", indeed, presents a most attractive ensemble : pleasant and interesting theme ; plot quietly and capably developed ; the versification and style, easy and charming ; the tone pure, gay, manly, sincere : the characterisation slight yet firm. "It is the genuine growth of the Arcadia of Scotland, and more thoroughly and satisfactorily representative of Lowland life and manners than any other poem in the language. Its traditional popularity among the people it describes is the great proof of its truly representative nature" (J. Logie Robertson).

"The Gentle Shepherd" has a considerable significance in the history of English poetry, for while it is a pastoral in form it yet has cast aside the trammelling conceits of the "classical" pastoral. The theme is romantic, but not in mawkish fashion : the association of men and their acts with Nature is apt, true, and beautiful ; fair and enchanting lyricism and an arresting freshness pervade the poem.

"Robert, Richy, and Sandy", like the other minor pastorals,

falls rather short of "The Gentle Shepherd" but breathes a manly sincerity.

"The Lass of Patie's Mill", a delightful love-song, is naive and eloquent, as we may see from stanza 2 :

Her arms, white, round, and smooth,
Breasts rising in their dawn,
To age it would give youth,
To press them with his hand.
Thro' all my spirits ran
An extasy of bliss,
When I such sweetness fan'
Wrapt in a balmy kiss.

"The Young Laird and Edinburgh Katy", contains a bright description of a sunlit countryside, where

The blossom's sprouting frae the tree,
And a' the simmer's gawn to smile ;

the laird invites the maid to an attractive spot :

There's up into a pleasant glen,
A wee piece frae my father's tow'r,
A canny, saft, an' flow'ry den,
With circling birks has form'd a bower.

"My Peggy" is a charming love-song set to an airy measure and lilting along easily and sweetly ; here, as in several other poems by Ramsay, the Scottish dialect adds a note of sincerity and quaintness.

"The Vision", one of the "Imaginative Poems", appeared first in "Ever Green" and so purported to have been composed before 1600 ; hence the old-fashioned spelling. The author attempted to represent times long past and to convey with local colour the rousing call to arms spoken by a Scottish patriot of a bygone period. This piece offers two "landscapes".

The thunder crackt, and flauchts (1) did rift
Frae the black vissart of the lift (2)
The forest schuke with fricht :
Nae birds abune thair wing exten ;
They ducht (3) not bide the blast ;

(1) flashes of lightning.

(2) sky.

(3) dared.

and this very different scene :

For Flora in her clene array,
 New washen with a shower of May,
 Lukit full sweet and fair ;

 The wynds war husht, the welkin cleird,
 The glum and clouds war fled,
 And all as saft and gay appeird
 As one Elysian shed.

The former of these passages effectively gives the lie to the following criticism made by James Hogg in the "Conclusion" of "The Queen's Wake" :

Redoubted Ramsay's peasant skill
 Flung some strained notes along the hill ;
 His was some lyre from lady's hall ;
 And not the mountain harp at all.

Even the "Imitations from Horace" heralded Romanticism, as in the lines . . .

Those fair straths, that water'd are
 Wi' Tay an' Tweed's smooth streams,
 Which gently, and daintily
 Eat down the flow'ry braes,
 As greatly, an' quietly,
 They wimple to the seas.

Neither the humorous poems nor the epistles concern us, while in the English poems the writer obviously felt uncomfortable and so produced nothing noteworthy.

Ramsay deserves study as a poet on his own merits : he has been unjustly neglected. Historically, he is decidedly important, and it is mostly in "The Gentle Shepherd", the Songs, and the Imaginative Poems that he shows himself a precursor of Romanticism. He might indeed be hailed as the first considerable Romantic poet of the Eighteenth Century (his "Gentle Shepherd" appearing a year before Thomson's "Winter") : certainly he founded and gave an excellent start to the Scottish verse of the period.

William Hamilton of Bangour showed little of the influence

of Ramsay in the collection of poems published in 1748, and he was referred-to by Hogg in the following terms :

Bangour the daring task essayed,
Not half the chords his fingers played ;
Yet even then some thrilling lays
Bespoke the harp of ancient days.

Hamilton (1704-1754) had an adventurous life, of which we know little ; in 1760, however, a fuller edition of his poems appeared. His best-known and his finest piece is "The Braes of Yarrow". Written "in imitation of the ancient Scottish manner", it has the verve of a ballad, the emotional and aesthetic appeal of a pure lyric ; tense, human, passionate, yet adequately lightened with graphic descriptive touches, "The Braes of Yarrow" by itself entitles Hamilton to an honourable place among the early Scottish exponents of Romanticism. The repetitions are most skilfully contrived to enhance the dramatic effect. "Strange fugitive melody" (to use Mr. Gosse's phrase) marks such verses as the following :

Sweet smells the birk, green grows, green grows the grass,
Yellow on Yarrow's bank the gowan,
Fair hangs the apple frae the rock,
Sweet the wave of Yarrow flowan.

Flows Yarrow sweet ? as sweet, as sweet flows Tweed,
As green its grass, its gowan as yellow,
As sweet smells on its braes the birk,
The apple frae the rock as mellow.

Fair was thy love, fair, fair indeed thy love ;
In flowery bonds thou him didst fetter ;
Though he was fair and weil beloved again,
Than me he never loved thee better.

"Contemplation : or, The Triumph of Love", Hamilton's most ambitious poem, contains, though it be in the main didactic or moral, several tributes to Nature,—tributes that, considering the date of composition, have some significance in pre-1750 Romantic verse :

Now on the flowering turf I lie,
My soul conversing with the sky ; —

Wrapt in the vision of the sky ; —

Nature, for her favourite man,
Unfolds the wonders of her plan ;
.....
Gives to the wide excursive eye
The radiant glories of the sky ;
Or bids each odorous bloom exhale
His soul t'enrich the balmy gale ;
Or pour upon th' enchanted ear
The music of the opening year,
Or bids the limpid fountain burst
Friendly to life, and cool to thirst.

Those verses prove how deeply their author felt in accord with Nature, while elsewhere in the same poem we see that he had a potential artist's eye for the scenically beautiful—witness the stanza that begins : " 'Tis done.—Ascending Heaven's height", and ends :

Mark how Nature's hand bestows
Abundant grace on all that grows,
Tinges, with pencil slow unseen,
The grass that clothes the valley green ;
Or spreads the tulip's parted streaks,
Or sanguine dyes the rose's cheeks,
Or points with light Monimia's eyes,
And forms her bosom's beauteous rise.

Was it the phrase "tulip's parted streaks" that caused Johnson's memorable outburst against the detail-describers of Nature ?

In "The Flowers", "Miss and the Butterfly", and in the earlier portion of "The Episode of the Thistle", Hamilton of Bangour appears as a keen and delighted observer of floral beauty, which he handles with delicate charm.

The "Ode to Fancy" may well have been inspired by Joseph Warton's poem on the same subject ; nevertheless, Hamilton's piece, while lacking the full Romantic flavour of Warton's, is yet vigorous and attractive ; it begins thus :

Fancy, bright and winged maid !
In thy night-drawn car, convey'd
O'er the green earth and wide-spread main,
A thousand shadows in thy train,
A varied air-embodied host,
To don what shapes thou pleasest most...

The Ode on Spring, a rather different poem, contains a moral spiritedly and picturesquely pointed with scenes from Nature. The Songs have melody and feeling, though they want the glow of Burns' songs and the artlessness of Ramsay's : "Ye shepherds of this pleasant vale" well exemplifies the pathetic fallacy.—Like many other Eighteenth-century poets, Hamilton wrote several express imitations of Shakespeare and Spenser.

William Hamilton of Bangour, then, deserves mention among the pioneers of Romanticism by his masterly "Braes of Yarrow", by his fervid Ode on Fancy, and by the touches of Nature in "Contemplation", "Miss and the Butterfly", and several other poems. Yet, like Ross and Logan, he ranks considerably below Ramsay and Burns both for intrinsic poetic worth and for the share in the Romantic revolt.

Alexander Ross (1699-1784), an Aberdeen University graduate that became a schoolmaster, won fame with "Helenore or the Fortunate Shepherdess", published along with a few songs in 1768. A revised edition appeared ten years later, and, so enduring was Ross's reputation in Scotland, further editions were published, with biographical details, in 1812 and 1866.

The songs are witty and lively, the best being "The Rock and the wee Pickle Tow", "Woored and Married and a'", and "The Bridal O't", which, "apart from lyric effectiveness", says Mr. T.F. Henderson, "are really admirable sketches of Scottish peasant life in the olden time". None of these songs, however, are Romantic, but "Woored and Married and a'" sets forth a forcible homely philosophy clearly and simply expressed in bright verse.

Ross has his small share in the new movement solely in virtue of "Helenore or the Fortunate Shepherdess", which, written in broad Scots, was composed in emulation of Ramsay's "Gentle Shepherd" (though it falls far below it) and is said to have been planned shortly after appearance of that work. Very soon after the publication of "Helenore", one "Oliver Oldstile" wrote about it to the "Printer of the "Aberdeen Journal" :—"A nice critic might, perhaps, take exception at [Ross's] plot, at the prolixity of some of his speeches, and at the impropriety of some particular incidents and sentiments" ; but added : "Many genuine strokes of nature and passion, and many beau-

tiful touches of picturesque description, are to be seen in this work. There is even an attempt at character, which in one or two instances is by no means unsuccessful". That criticism pretty well hits the mark. The story is quite romantic and shows ballad influence; the references to Nature, which are brief, have an objective vividness; the versification is fluent, the phrasing clear but not beautiful. Though Burns thought highly of this poem and called Ross "a wild warlock"—one of the "suns of the morning", "Helenore" remains a pleasing and interesting but far from great composition; here Ross fails to show any arresting personal qualities.

Alexander Ross, in short, occupies a rank rather below that of Hamilton of Bangour yet a little higher than that of Michael Bruce.

It was unfortunate that Bruce (1746-1767) should have died so young, as the years would have freed him from the influence of Thomson and Gray, whom he imitated too closely. He had planned a volume of verse, for which he composed "Lochleven", a long descriptive poem; but he did not live to complete his work, though some good stuff appeared in the posthumous "Poems on Several Occasions", edited by Logan in 1770. On the eve of his death, however, Bruce wrote "his elegiac verses on "Spring", the finest of his productions, and beautiful in itself, though full of borrowed turns and ideas" (Seccombe); yet he occasionally attained "superb rhythmic effects", such as :

Soon as o'er eastern hills the morning peers,
From her low nest the tufted lark unsprings ;
And, cheerful singing, up the air she steers,
Still high she mounts, still loud and sweet she sings.

Three years after the publication of the "Poems on Several Occasions, by Michael Bruce", came the Poems of Robert Fergusson, who, born in September 1750, died in October 1774. Fergusson went to St Andrews University, where he rendered himself conspicuous as "a fellow of infinite jest, and most excellent fancy". "Long before he had completed his twentieth year", remarks David Irving—his 1800 editor, "many of his little pieces made their appearance in Ruddiman's Weekly Magazine, a well conducted miscellany". The year he died, a

fuller edition of his poetry was issued, and further editions, augmented with *Lives*, were brought out in 1800 and 1821.

Of the author's English Poems, Irving wrote in 1800,—and modern criticism has mostly repeated this stricture: "The greater part appear to have been the earliest productions of his Muse, and are neither distinguished by originality of thought nor superior harmony of versification". Yet they merit a cursory mention. The three "Pastorals" run smoothly enough but fail to pass beyond the conventional; in "Pastoral III", however, we find the picturesque line, "With sullied wing grim darkness soars along", and the striking phrase, "that fiery maze Of distant stars". The "Burlesque Elegy" probably derives from Pope's "Rape of the Lock", the "Elegy on the Death of Scots Music" should be compared with Collins' "On our Late Taste in Music", while "To Dr. Samuel Johnson" neatly hits off the lexicographer's sesquipedalian style: models classical and not Romantic; yet Fergusson admired Shakespeare and Thomson.

As Irving observed, "the reputation of Fergusson as a poet rests almost solely upon the merit of his Scottish compositions". Here we come immediately on a fresh, hale note of manly verse and unsophisticated love for Nature. In the "Eclogue" beginning "'Twas e'ening when the speckled gowdspink sang", we find the passage:

Once I could hear the lavrock's shrill-tuned throat,
 And listen to the chattering gowdspink's note;
 Once I could whistle cantily as they,
 To owsen, as they till'd my ruggit clay;
 But now I would as leive maist lend my lugs
 To tuneless puddocks croaking i' the bogs;
 I sigh at hame, a-field am dowie too,
 To sowf a tune I'll never crook my mou'.

In "An Eclogue...Geordie and Davie", written in memory of an author he admired, Fergusson included these romantically mournful lines:

Farewell ilk cheery spring, ilk canty note,
 Be daffin an' ilk idle play forgot;
 Bring, ilka herd, the mournfu', mournfu' boughs,
 Rosemary sad, and ever dreary yews;
 Thae lat be steepit i' the saut, saut tear,
 To weet wi' hallow'd draps his sacred bier,

Whase sangs will ay in Scotland be rever'd,
 While slow-gawn owsen turn the flow'ry swaird ;
 While bonnie lambies lick the dews of spring,
 While gaudsman whistle, or while birdies sing.

A different scene is treated simply and graphically in the first three stanzas of "The Daft Days", where he describes winter.

In the "Elegy on the Death of Scots Music", he brings in artistically the singing birds :

Could lavrocks, at the dawnin' day,
 Could linties, chirmin' frae the spray,
 Or todlin' burns that smoothly play,
 Owr gowden bed,
 Compare wi' Birks o' Invernay ?

The "Ode to the Bee" shows a deep love for, and a close observation of Nature ; note especially stanza two, and stanza three, last eight lines :

Beha'd the bees, whare' er they wing,
 Or thro' the bonny bowers o' spring,
 Whare vi' lets or whare roses blaw,
 An siller dew-draps nightly fa',
 Or when on open bent they're seen,
 On heather hill or thistle green,
 The honey's still as sweet that flows
 Frae thistle cauld, or kending rose

The Ode to the Gowdspink resembles, but displays more imagination than, that to the Bee ; addressing that bird, the poet cries :

Sure Nature herried mony a tree,
 For sprains and bonny spats to thee :
 Nae mair the rainbow can impart
 Sic glowing ferlies o' her art,
 Whase pencil wraight its 'freaks at will
 On thee, the sey-piece o' her skill.
 Nae mair thro' strathis in summer dight
 We seek the rose to bless our sight ;
 Or bid the bonny wa'-flowers sprout
 On yonder Ruin's lofty snout.
 Thy shining garments far outstrip
 The cherries upo' Hebe's lip,
 And fool the tints that Nature chose
 To busk an' paint the crimson rose.

The poem closes on a lofty note—a lyrical laud of freedom.

In “Aulk Reekie”, Fergusson gives utterance to his deep affection for Scotland, and expresses his love for Nature in the following manner :

O nature ! canty, blythe and free,
 Whare is there keeking-glass like thee ?
 Is there on earth that can compare
 Wi’ Mary’s shape and Mary’s air,
 Save the empurpl’d speck that grows
 In the saft faulds o’ yonder rose ?
 How bonny seems the virgin breast,
 Whan by the lilies here carest,
 And leaves the mind in doubt to tell
 Which maist in sweets and hue excel ?

The posthumous song “Since brightest beauty soon must fade”, chants the age-old lyric theme of “Gather ye rosebuds while ye may”.

At several points Fergusson announces Burns : “The Farmer’s Ingle” and “The Election” present homely pictures of Scottish life and resemble such a poem as “The Cottar’s Saturday Night” ; the vigorous, jaunty humour of “Braid Claith” and the “Elegy on... Mr David Gregory” has much in common with Burns’ humour, while the dry wit of “My Last Will” and the “Codicil” finds its like in several pieces by the greater poet ; and the praise of whiskey in “A Drink Eclogue” and in the latter part of “The Daft Days” re-echoes in some of Burns’ poems.

The anonymous editor of the 1821 edition of “The Works of Robert Fergusson” made what was an excellent and—if we except Burns’ four or five best poems in the Scots tongue—an essentially correct criticism when he wrote : “His talent for versification in the Scots dialect has been exceeded by none—equalled by few. The subjects he chose were generally uncommon, often temporary.—His images and sentiments were lively and striking, which he had a knack of clothing with the most agreeable and natural expression”. Fergusson is a predecessor of Nineteenth-century Romanticism not only by his picturesque compositions on familiar Scottish life but also by his fresh and unsophisticated lines on Nature, Youth, and Beauty.

Born some years before Fergusson, William Julius Mickle (1734-1788) published poetry of various kinds from 1761, when

he contributed anonymously, to a collection of verse issued by Donaldson (an Edinburgh bookseller), "Knowledge, an Ode" and "A Night Piece", until 1782, when he brought out "The Prophecy of Queen Emma". In the interval between those dates, he published notably "The Concubine" in 1767, "Cumnor Hall" in 1777, and his celebrated translation of Camoens' "Lusiad" two years later ; moreover, "in 1772, he formed that collection of fugitive poetry, which was published in four volumes by George Pearch, Bookseller, as a continuation of Dodsley's collection. In this Mickle inserted his Hengist and Mey, and the Elegy on Queen Mary of Scots. He contributed about the same time other occasional pieces both in prose and verse, to the periodical publications" (Alexander Chalmers, 1810). The "Lusiad" lies out of our range, while "The Concubine", Cumnor Hall" and several other poems will be more fittingly treated in "The Mediaevalists" chapter.

Mickle's sole really Scottish poem is "There's nae luck about the house", and even that has sometimes been attributed to Jean Adams ; it is significant however, that Alexander Chalmers does not question Mickle's authorship of the piece. It is a convincing and most human poem, familiar, natural, and written in the Scots dialect.

"Pollio : an Elegy", which was "written in the wood near Roslin Castle, 1762", rings true : the note of grief is not exaggerated ; Nature mingles with the personal theme and leads the poet to triumph over Pain :

Let kindled fancy view the glorious morn,
When from the bursting graves the just shall rise,
All nature smiling, and, by angels borne,
Messiah's cross far blazing o'er the skies.

Only partially Romantic in its ensemble, "Pollio" contains a fine descriptive passage inspired by an actual scene and transfigured by the mind of a true poet :

Amid the secret windings of the wood,
With solemn meditation let me stray ;
.....
.....
The river murmurs, and the breathing gale
Whispers the gently-waving boughs among ;
The star of ev'ning glimmers o'er the dale,
And leads the silent host of Heaven along.

How bright, emerging o'er yon broom-clad height,
 The silver empress of the night appears !
 Yon limpid pool reflects a stream of light,
 And faintly in its breast the woodland bears.

The waters, tumbling o'er their rocky bed,
 Solemn and constant, from yon dell resound ;
 The lonely hearths blaze o'er the distant glebe ;
 The bat, low-wheeling, skims the dusky ground.

These stanzas, and the four or five that follow, bear a distinct resemblance to Collins' "Evening" ode and parts of Gray's "Elegy".

"May-Day" forms one of the few Eighteenth-century poems influenced by Gray's adaptations from "Northern" literatures ; as reconstruction, it fails, but it contains a passage indicative of Mickle's close observation of Nature :

For you the blossom'd boughs embow'r
 The craggy glittering steep,
 Along whose rifts the cowslips creep,
 And dashing fountains pour :
 For you the sweet-briar clothes the bank,
 For you, along the bord'ring mead,
 The white and yellow flow'rs that love the dank,
 Their wat'ry carpets spread.

Nature figures largely in Mickle's verse. In fact, Mickle deserves inclusion among the Eighteenth-century Romantic poets because he loved Nature and expressed her always well, sometimes beautifully ; because he saw the charms of old balladry and partly succeeded in the composition of original ballads ; because he admired Spenser and wrote in 1767 his long poem "The Concubine" in Spenserian stanzas and thus helped to free English poetry from the heroic couplet. A collected edition of his poems appeared in 1794, to be followed in 1807 by "a more full and correct collection".

Somewhat similar as a poet to William of Bangour and W. J. Mickle, John Logan (1748-1788) issued in 1781 a volume of his poems. Though born and educated in Scotland, where he passed practically all his life, he yet wrote solely in English.

His "Braes of Yarrow" has a deep pathos, the true passion of love, and a supernatural element—treated, however, with artistic economy, thus :

Scarce was he gone, I saw his ghost ;
 It vanished with a shriek of sorrow ;
 Thrice did the water-wraith ascend,
 And gave a doleful groan through Yarrow !

Logan's "Braes of Yarrow" surpasses Hamilton's in pathos but falls below it in beauty and general effectiveness ; it is, in all, a distinctly good poem, and in the Romantic vein.

"To the Cuckoo", first published in 1770, is a simple and fragrant lyric that influenced Wordsworth ; Mr Gosse has described it as "one of the freshest strains of unpremeditated song" that we find in the poetry of the late Eighteenth Century ; the character of the piece may be drawn from the third stanza :

Delightful visitant, with thee
 I hail the time of flowers,
 And hear the sound of music sweet
 From birds among the bowers.

In the "Ode on the Death of a Young Lady", Logan endows a moral poem with much lyric fervour ; in the "Ode to Sleep" he conjures sleep to treat his mistress kindly :

Remove the terrors of the night,
 The phantom-forms of wild affright,
 The shrieks from precipice or flood,
 And starting scene that swims with blood.

Lead her aloft to blooming bowers,
 And beds of amaranthine flowers,
 And golden skies and glittering streams,
 That paint the paradise of dreams.

Part of the "Ode to a Young Lady" exhibits a charming fancy in delightful verse, while "Monimia", setting forth a theme far from trite in Eighteenth-century literature, heralds the wildness of love-caused grief so common in the later Romantics.

Harriet's opening speech in "The Lovers" presents, with quiet force and intensity, a thoroughly romantic atmosphere and situation ; the girl's dread and foreboding are conveyed with masterly touch. Logan should have further developed this power of his, glimpsed in the following lines :

'Tis midnight dark : 'tis silence deep ;
 My father's house is hush'd in sleep ;
 In dreams the lover meets his bride,
 She sees her lover at her side ;
 The mourner's voice is now suppress'd,
 A while the weary are at rest :
 'Tis midnight dark ; 'tis silence deep ;
 I only wake, and wake to weep.

The window's drawn, the ladder waits,
 I spy no watchman at the gates :
 No tread re-echoes thro' the hall,
 No shadow moves along the wall,
 I am alone. 'Tis dreary night,
 O come, thou partner of my flight !
 Shield me from darkness, from alarms ;
 O take me trembling to thine arms !

The dog howls dismal in the heath,
 The raven croaks the dirge of death ;
 Ah me ! disaster's in the sound !
 The terrors of the night are round ;
 A sad mischance my fears forebode,
 The demon of the dark's abroad,
 And lures, with apparition dire,
 The night-struck man thro' flood and fire.

The howlet screams ill-boding sounds,
 The spirit walks unholy rounds ;
 The wizard's hour eclipsing rolls ;
 The shades of Hell usurp the poles,
 The moon retires ; the Heav'n departs —
 From opening earth a spectre starts :
 My spirit dies — away my fears,
 My love, my life, my lord appears !

We may remark that among the poems attributed to Logan are two "Danish" odes, and several pastorals that show his love and close observation of Nature.

Throughout his work, he manifested directness and manly sincerity, and to technical skill he added emotional warmth. He reflected and in a small way created the increasing Romanticism of English poetry, and we can hardly do better than repeat the criticism passed on him by Alexander Chalmers in 1810 :—"The chief character of his poetry is the pathetic, and it will not perhaps be easy to produce any pieces... more exqui-

sitely tender and pathetic than *The Braes of Yarrow*, the *Ode on the Death of a Young Lady*, or *A Visit to the Country in Autumn*. *The Lovers* seems to assume a higher character ; the opening lines... rise to sublimity by noble gradations of terror, and an accumulation of images... In the whole of Logan's poems, are passages of true, poetic spirit and sensibility".

But in 1786 arrived a much greater poet. In that year appeared "*The Poetical Works of Robert Burns*", who, born in 1759, died in 1796—aged only thirty-seven, a fact of which numerous critics have apparently lost sight. The story of his life is too well known to need telling here, but some details as to his character and his poetical career throw light on the verse itself.

His was a turbulent nature, as he fully recognised ; addressing the Deity, he says :

Thou know'st that thou hast formed me
With passions wild and strong ;
And list'ning to their witching voice
Has often led me wrong.

Elsewhere, he pours scorn on the coldly prudent :

Oh, ye douce folk, that live by rule,
Grave, tideless-blooded, calm and cool,
... ..
Your hearts are just a standing pool,
Your lives a dyke !

In the "*Address to the Unco' Guid*", Burns eloquently pleads his own case thus :—

To step aside is human :
One point must still be greatly dark,
The moving why they do it !
And just as lamely can ye mark
How far perhaps they rue it,

and he ends the poem in this manner :

What's done we partly may compute,
But know not what's resisted.

His general philosophy of life appears in the poem "Contented wi' Little" :

I whyles claw the elbow o'troublesome thought,
 But man is a sodger, and life is a faught (1) :
 My mirth and guid humour are coin in my pouch,
 And my Freedom's my lairdship nae monarch dare touch.

 Come ease, or come travail ; come pleasure, or pain,
 My warst word is — "Welcome, and welcome again !"

The volume of 1786 formed the Kilmarnock edition, of which Robert Heron, a contemporary, remarked : "With his poems, old and young, grave and gay, learned and ignorant, were alike transported. I was at that time resident in Galloway, and I can well remember how even plough-boys and maid-servants would have gladly bestowed the wages they earned the most hardly, and which they wanted to purchase necessary clothing, if they might but procure the works of Burns". A year later came the Edinburgh edition, containing many new pieces ; for this he received £400, with which "he gave himself", says the very able critic in the *Encyclopaedia Britannica*, "two long rambles, full of poetic material—one through the border towns into England as far as Newcastle—, and another a grand tour through the East Highlands". In 1793 and 4 he brought out considerably enlarged editions. (We may also mention the important posthumous editions of 1800, 1808, 1834, 1836, 1839, 1851,—some indication of Burns's fame in the earlier half of the Nineteenth Century). "The volumes of our lyrist owe part of their popularity to the fact of their being an epitome of melodies, moods and memories that had belonged for centuries to the national life, the best inspirations of which have passed into them. But in gathering from his ancestors Burns has exalted their work by asserting a new dignity for their simplest themes.....He summed up the stray material of the past, and added so much of his own that one of the most conspicuous features of his lyrical genius is its variety in new paths" (Nichol).

In the Preface to the 1786 volume, the author wrote, con-

(1) a battle.

cerning himself :— “Though a rhymèr from his earliest years, at least from the earliest impulse of the softer passions, it was not till very lately that the applause, perhaps the partiality, of friendship, awakened his vanity so far as to make anything of his worth showing..... To amuse himself with the little creations of his own fancy, amid the toil and fatigue of a laborious life ; to transcribe the various feelings—the loves, the griefs, the hopes, the fears—in his own breast ; to find some counterpoise to the struggles of a world, always an alien scene, a task uncouth to the poetical mind—these were his motives for courting the Muses, and in these he found Poetry to be its own reward”. The tone of the 1787 Dedication is likewise manly and independent, direct and forthright ; there he said :— “The Poetic Genius of my Country found me... at the *plough* ; and threw her inspiring mantle over me. She bade me sing the loves, the joys, the rural scenes and rural pleasures of my native soil, in my native tongue : I tuned my wild artless notes as she inspired”. When in the introductory stanza of “The Cottar’s Saturday Night” he declared.....

.. . . . I sing, in simple Scottish lays,
The lowly train in life’s sequestered scene ;
The native feelings strong, the guileless ways,

he touched on only one phase of his genius ; he went nearer to characterising the general mass of his poetry when in the “Epistle to J. Lapraik” (April, 1785) he wrote :

Give me a spark o’ Nature’s fire,
That’s a’ the learning I desire ;
Then though I drudge through dub and mire
At pleugh or cart,
My Muse, though hamely in attire,
May touch the heart.

Burns seems to have divided his principal verse-writings into Poems and Lyrics, Songs, and Satires. The Poems and Lyrics possess a great variety and comprise some of his best work. “Halloween” is one of his masterpieces : spirited, rich in the Scottish folk-lore that the author knew so thoroughly, each custom being told with accurate details and admirable verve, it somewhat resembles “Tam o’Shanter”. One of the stanzas adumbrated Tennyson’s “Brook” :

Whyles owre a linn the burnie plays,
 As through the glen it wimpl't ;
 Whyles round a rocky scar it strays,
 Whyles in a (1) wiel it dimpl't ;
 Whyles glittered to the nightly rays,
 Wi' bickering, dancing dazzle ;
 Whyles (2) cookit underneath the braes,
 Below the spreading hazel,
 Unseen that night.

This poem blends truth and fancy in right masterly fashion.

"Tam o'Shanter", which was written at the request of the antiquary Grose and first published in that friend's "Antiquities of Scotland" (1791), combines deep knowledge of human nature with a large faëry element, moves in clear and swift narration, and in the witchery mingles a little of Shakespeare with much of Burns. In picturesque narration, indeed, the author did much to blaze the trail for Coleridge and Byron, nor was this the only poem in which he showed himself a master of rapid and convincing recital. As the Burns critic hitherto mentioned has luminously said : "Campbell, Wilson, Hazlitt, Montgomery, Burns himself, and the majority of his critics, have recorded their preference for "Tam o'Shanter", where the weird superstitious element... is brought more prominently forward [than in "Halloween"]. Few passages of description are finer than that of the roaring Doon and Alloway Kirk glimmering through the groaning trees : but the unique excellence of the piece consists in its variety, and a perfectly original combination of the terrible and the ludicrous... It stretches from the drunken humour of Christopher Sly to a world of fantasies almost as brilliant as those of the "Midsummer Night's Dream", half solemnized by the severer atmosphere of a sterner clime. The contrast between the lines "Kings may be blest", &c., and those... beginning "But pleasures are like poppies spread", is typical of the perpetual antithesis of the author's thought and life, in which, at the back of every revelry, he sees the shadow of a warning hand, and reads on the wall the writing, 'Omnia Mutantur'".

In "Man was made to mourn", as in his other English poems, Burns proved that he could handle English almost as well as

(1) eddy.

(2) appeared and vanished.

he could Scotch : the language is correct and vigorous, the metric excellent. The lyric aside in "Tam o' Shanter"—"But pleasures are like poppies", etc.—is in English, and glorious English at that ! Even in the "Address to the De'il", slyly humorous, we meet with the picturesque figure :

Auld, ruined castles, gray,
Nod to the moon.

"The Vision " lyrically reveals some of Burns' tastes in English literature :

Thou canst not learn, nor can I show,
To paint with Thomson's landscape glow,
Or wake the bosom-melting throe
 With Shenstone's art ;
Or pour, with Gray, the moving flow
 Warm on the heart.

The "Lament to Mary, Queen of Scots", beginning :

Now nature hangs her mantle green
On every blooming tree,

constitutes one of the finest of his lyrics, while in the poem "On Sensibility" he forestalls Shelley on this theme :

Dearly bought the hidden treasure,
Finer feelings can bestow,
Chords that vibrate sweetest pleasure,
Thrill the deepest note of woe.

In "A Vision" (A), not "The") we find the splendidly terse descriptive lines,—such as occur in Chatterton's "Ballade of Charitie" :

The winds were laid, the air was still,
The stars they shot along the sky ;

the first phrase reminds us of what is perhaps the most beautiful scenic passage in Homer.

"The Jolly Beggars" illustrates the poet's habit of wandering into queer places and the versatility of his genius. "The form of the piece", says Carlyle, "is a mere cantata, the theme the half-drunken snatches of a joyous band of vagabonds, while

the grey leaves are floating on the gusts of the wind in the autumn of the year. But the whole is compacted, refined and poured forth in one flood of liquid harmony. It is light, airy and soft of movement, yet sharp and precise in its details ; every face is a portrait, and the whole a group in clear photography. The blanket of the night is drawn aside ; in full ruddy gleaming light these rough tatterdemalions are seen at their boisterous revel wringing from Fate another hour of wassail and good cheer". Here, Burns transforms, by the magic of his crucible-mind, the meanest and lowest details.

Throughout the Poems and Lyrics, we see Burns' treatment of Nature. Not only does he render scene and rural life with graphic objectivity and artistic accuracy, but he endows his descriptions with glow and movement and interprets Nature in her significance to man. He "compares himself to an Aeolian harp, strung to every wind of heaven. His genius flows over all living and lifeless things with a sympathy that finds nothing mean or insignificant... [His] tendency to ascend above the fair or wild features of outward things, or to penetrate beneath them, to make them symbols, to endow them with a voice to speak for humanity, distinguishes Burns as a descriptive poet from the rest of his countrymen" (Nichol). The present writer strongly sides with the critic just quoted, who says : "Nature was his healing power", as against Mr. Seccombe, who declares that "He was comparatively indifferent or impervious to its healing power". Mr. Seccombe, however, has, in his "Age of Johnson", an excellent section on Burns' "pictures of outdoor doings—the keen and sparkling impressionism of his homely yet vivid touches of rural life. He is the poet of things seen and constantly recognised..... Contrast his ploughman with Thomson's, his woodman with Cowper's, his blacksmith with Longfellow's, and we realize how distinct his intimate knowledge is from the sympathetic imagination of the enlightened and cultured burgess".

Even more popular with the general reader than the Poems and Lyrics are the Songs. With the exception of "Halloween", "Tam o'Shanter", and "The Jolly Beggars", the Songs represent all that is best of lyric and narrative in Burns ; they have an unquestionable sincerity and an obvious spontaneity that prepossess one in their favour. It is there that he moves with the greatest ease, it is there that he produces all shades of emo-

tion, dealing chiefly, however, with the joyous side of life, for he was an optimist and somewhat of a pagan in his insouciance. Most of the songs touch on love : Burns was wont to put in verse all his passions and his ephemeral fancies : he loved many women, and always ardently, while a passing pretty face or fugitive shapely ankle never failed to excite his admiration. It is worth noting that, here too, he sets all his stronger feelings, whether of joy in living or of love, in a scenic frame of great beauty ; his descriptions of Nature (nearly always interpreted in terms of emotion) are glowing and realistic. In technique the songs attain a very high standard : verve, lilt and ease mark all the better pieces. Burns stands out as one of the very finest of lyrical song-writers : as Mr. Seccombe has said, "Burns is the poet of passion.... Few poets have felt each verse in their veins to the extent that Burns felt it" ; through many of his songs ran "the intimate warm-breath of love-poetry as passionate in its sincerity as it is exquisite in its beauty".

That he loved life well and lasses better, we perceive in such a poem as "Green Grow the Rashes" :

Green grow the rashes, O !
 Green grow the rashes, O !
 The sweetest hours that e'er I spent,
 Were spent among the lasses, O !

"The Rigs o' Barley" is fresh, genuine, full of the spirit of youth and love ; "Bonny Meg" well illustrates the facility and general tone of the lighter among Burns' love-songs ; "Duncan Gray" lilts along with its author's inimitable verve. "Highland Mary" ("Ye banks and braes", etc.) forms a lovely lyric dirge : emotion, scene, words and structure all intersuiting. "John Anderson, my Jo" belongs to the sincere, familiar kind of verse that Burns handles so well, while "Bonnie Jean" and "The Banks of Doon" possess a rich melody. "A Rosebud by my Early Walk" has an exquisite freshness and fragrance : the figure of speech is delightful, and charmingly conveyed ; the metric faultless. "To Mary in Heaven" constitutes the finest of Burns' songs to Mary Campbell, who died of fever in 1786 ; his love for her seems to have been his noblest and most enduring passion. In "Wha is That at my Bower Door?" the psychology of the gallant youth and the loving though cautious maiden

appears, skilfully implied, in the simple yet very apt repartee. The intimate theme, so straightforwardly and unaffectedly handled, finds a counterpart in "Ye ha'e Lien Wrang, Lassie". "Wha is that?" has something of the lightness and concision of the best French epigrammatists, but at the same time secures a deeper note. In "Ae Fond Kiss", an impetuous, magnificent lyric, the well-known verses,

Had we never loved sae kindly,
Had we never loved sae blindly,
Never met — or never parted,
We had ne'er been broken-hearted,

may be logically trite, but they offer, underneath, a profound psychological observation. "Bannockburn" shows that Burns would have excelled at martial pieces; "Open the Door to Me, O!" has a more tragic note than most of his poems; "A Red, Red Rose" sings itself into our hearts. Such songs as "The Banks of the Devon" and "How Long and Dreary is the Night", set to Gaelic airs, must surely, by analogy, have influenced Moore in writing his "Irish Melodies".

The Songs, moreover, offer many examples of a Romantic love of freedom. Take "Is there, for Honest Poverty...?" ; Burns appears as a true democrat in the lines :

The rank is but the guinea's stamp,
The man's the gowd (1) for a' that ;

and :

The honest man, though e'er sae poor,
Is king o' men for a' that.

The last stanza exhibits the writer as a genuine socialist :

It's coming yet, for a' that,
That man to man, the world o'er,
Shall brothers be for a' that.

His view of liberty was objective ; it rested on a deep social pity : not on doctrinaire philosophy or vague altruism, but on close practical knowledge and true charity. As Mr. Seccombe

(1) gold.

has put it : "He cared little for the lofty dreams of fraternity and social regeneration, but he believed in equality of opportunity, and in revolt whenever the weakness of the oppressor might render it feasible. Both by nature and condition he was an insurgent".

Burns' Satires have little importance in a history of Romantic poetry, except in so far as they express trenchantly the attitude of revolt and manifest a profound knowledge of human nature, thus stressing the personal element. The best are "Death and Doctor Hornbrooke", the "Address to the Unco' Guid", and "Holy Willie's Prayer". Burns keenly observed, and clearly uttered his conceptions of, men and manners ; often with much humour : not only in the Satires but in the main body of his work. Like Crabbe, he does not idealise the life of the poor and the lowly ; he does not make an Arcadia of homely scenes, yet he renders them graphically and picturesquely.

Burns and Blake stand out as the greatest English Romantic poets of the Eighteenth Century, and the former has exercised a stronger immediate influence than the latter, and a Nineteenth-Century influence approximately equal to that of the poet-painter. Burns exalted the personal element and sang it in its various phases ; he made passion not rhetorical and metreticous but lyrical and poignantly genuine ; he invested all he touched with a fragrant spontaneity and a glowing sincerity ; he narrated graphically, and treated Nature vividly.

Moreover, he crowned the Scottish verse of his century with an aureole of lyric splendour and caused later poets of his own country to strive to produce similar great works ; but Tannahill, Cunningham, Hogg, Motherwell, and the others have worthily rivalled him only at isolated points. Burns' significance for Scotland has been eloquently established by John Nichol, himself a Scotchman, in the following terms :—"There is the vehemence of battle, the wail of woe, the march of veterans "red-wat-shod", the smiles of meeting, the tears of parting friends, the gurgle of brown burns, the roar of the wind through pines, the rustle of barley rigs, the thunder on the hill—all Scotland is in his verse. Let who will make her laws, Burns has made the songs, which her emigrants recall "by the long wash of Australasian seas", in which maidens are wooed, by which mothers lull their infants, which return "through open

casements unto dying ears"—they are the links, the watchwords, the masonic symbols of the Scots race."

The Scottish Poets, then, had an ample continuance in the Romantic movement of the Nineteenth Century, and the author of the Waverley novels, though he wrote in verse little that was so typically Scottish as the poetry of Robert Burns, worthily succeeded to the poet that he so admired. The Eighteenth-century Scottish poets gradually widened their range of themes and strengthened their technique ; and the three outstanding figures were Ramsay, Fergusson, and Burns. Their evolution is clearer than of the Thomson school and as decided as that of the Lyrical Writers. The Scottish poets have, indeed, a greater importance for Eighteenth-century Romanticism than that possessed by the Mournful Group, and a importance, though much less obtrusive than, yet probably equal—during this period—to, that of the Mediaevalists. The very fact that they were Scottish and not English poets makes it difficult adequately to point just what was their influence on Early English Romanticism.

CHAPTER 4.

THE MOURNFUL GROUP.

The Mournful is the smallest and least important group among those making up Eighteenth-century Romantic poetry. Its chief productions cover approximately thirty years—1721 to 1751, and bring in only five poets, two of whom did better work in other than mournful poetry. Yet the influence exercised by Young's "Night Thoughts" and Gray's "Elegy" was considerable in English literature, while these poems, along with Blair's "Grave", powerfully influenced French Romanticism: both Young and Blair have always, since their translation into French, been more highly thought of in France than in England, though of course the "Night Thoughts" met with a tremendous success in the land of the author, and that success lasted until the close of the century.

The Mournful Group commenced its activities in December 1721, when Pope issued a selection of his friend Parnell's poetry. The outstanding poem was the "Night Piece on Death", which reflected the influence of Milton's "Il Penseroso"; the Miltonic element of melancholy recurred in all the other typical verse of the group. As the Nature school began with and often closely followed Thomson (who was thus more a pioneer than Parnell), so the Mournful Group drew its original inspiration from Milton and had recourse, among its 1742-1751 members, rather to the great epic poet than to Parnell, though the latter certainly meant a good deal to Young. Blair and Thomas Warton. During the years 1742-4 appeared Young's "Night Thoughts"; and in 1743 Blair's "Grave", which probably owed nothing to the longer work. Young's was the most philosophic, as Warton's was the most vivid and Gray's the most artistic of the poems written by this group; Blair's piece, however, was perhaps the most compact. But the most attractive

lyrically of the mournful poems were the "Night-Piece on Death", Warton's "Pleasures of Melancholy (it was Akenside's "Pleasures of Imagination" that started the "Pleasures" nomenclature in English verse), and the "Elegy" : the second of these was published in 1747, the third four years later. The "Melancholy" was fresh, delightful, imaginative, while the "Elegy" summed-up and improved-on the previous efforts in this genre and, by its perfect technique and mature thought, made any further similar essays unlikely or, at any rate, probably imitative ; the last word had been said,—and capping a last word generally brings something feeble or, at best, artificial.

Thomas Parnell (1679—October 1718), an M.A. of Dublin, and a friend of Swift and Pope, had his poems selected and published by the latter at the close of 1721. His "Hymn to Contentment" and "My days have been so wondrous free" appeared in 1713 (December) in Steele's "Poetical Miscellanies", as several others figured elsewhere : but his best work was for the first time given to the public by Pope.

The song, "My days have been so wondrous free", is significant as having been published a few months after the Countess of Winchelsea's "Miscellany Poems", which may have influenced it. This song, though classical in theme, heralds Romanticism by its setting and its intimate appeal to Nature ; it begins :

My days have been so wondrous free,
The little birds that fly
With careless ease from tree to tree,
Were but as bless'd as I.

Ask gliding waters, if a tear
Of mine increas'd their stream ?
Or ask the flying gales if e'er
I lent one sigh to them.

The tendency to enjambement calls for notice : the poem was issued in the days when end-stopped lines were required by convention. On the other hand, we find in the third stanza, which voices a passionate appeal to Nature, the well-worn term, "swains".

"Anacreontic : when spring came on with fresh delight" shows a curious mixture, for while two-thirds of the poem are wholly classical, the opening stanzas, despite the phrases "war-

mer suns salute the plain" and "new recruits of genial heat", are Romantic and breathe a genuine love of Nature, as in the verses :

'Twas then, in yonder piny grove,
That Nature went to meet with love.

Green was her robe, and green her wreath,
Where'er she trod, 'twas green beneath,

.....
Raised on a bank where daisies grew,
And violets intermix'd a blue,
She finds the boy she went to find.

"A Fairy Tale, in the ancient English style" announced from afar the mediaevalism that was to occupy so large a place in the English Romantic poetry of the years 1760-1780.

Of "The Hermit", the "Hymn to Contentment", and the "Night-Piece on Death", G.A. Aitken was one of the earliest to note that "they illustrate Parnell's familiarity with Milton, but in [the two latter] the elder poet is followed in the form of the verse as well as in turns of thought. The very spirit of "Il Penseroso" has been caught, and the matter is often worthy of the model. In their turn, too, these poems influenced Young and Blair, Goldsmith, Gray, and Collins. There is nothing like them in the writings of Parnell's contemporaries".

One accordingly turns to "The Hermit" expecting to find something very significant for Romanticism-and finds almost nothing : to begin with, the piece is in heroic couplets ; a quiet observation of Nature appears here and there (especially in the second stanza), but that is all.

"A Night-Piece on Death", however, definitely fathers the group of poems on lugubrious subjects and constitutes an important early contribution to the new movement. Stanza two offers a body of verse utterly at variance with the literary dicta of the Popean school (yet Pope by editing Parnell adds another confirmation to the theory that even he had affinities with Romanticism) and presents a Romantic landscape and a theme of melancholy gloom :

How deep yon azure dyes the sky,
Where orbs of gold unnumber'd lie,
While through their ranks in silver pride
The nether crescent seems to glide !

The slumbering breeze forgets to breathe,
 The lake is smooth and clear beneath,
 Where once again the spangled show
 Descends to meet our eyes below.
 The grounds which on the right aspire,
 In dimness from the view retire :
 The left presents a place of graves,
 Whose wall the silent water laves.
 That steeple guides thy doubtful sight
 Among the livid gleams of night.
 There pass, with melancholy state,
 By all the solemn heaps of fate,
 And think, as softly-sad you tread
 Above the venerable dead,
 'Time was, like thee they life possest,
 And time shall be, that thou shalt rest.

The latter part of the picture recurs with variations in the seventh stanza :

Now from yon black and funeral yew,
 That bathes the charnel-house with dew,
 Methinks I hear a voice begin ;
 (Ye ravens, cease your croaking din,
 Ye tolling clocks, no time resound
 O'er the long lake and midnight ground !)
 It sends a peal of hollow groans,
 Thus speaking from among the bones.

Here, the poet has handled the octosyllabic with confidence. Of his style in general Johnson has written : "[Parnell's] praise must be derived from the easy sweetness of his diction : in his verse there is more happiness than pains [i.e. his versification is more felicitous than careful]; he is sprightly without effort, and always delights, though he never ravishes".

The worthy Doctor naturally missed the Romantic side. Parnell deserves as much praise as the Countess of Winchelsea, Ramsay and Thomson as a pioneer of Romanticism, and criticism has failed to render him his dues on this score.

Twenty years after Pope issued the twenty-poems selection of Parnell, Edward Young began, at the age of sixty, to compose "The Complaint, or Night Thoughts", which appeared 1742-4. Previous to this work, Young had produced poor drama and feeble verse. As Gilfillan, that acute and pleasant Victorian critic, has put it : "...In order to be able to write the

"Night Thoughts", Young must be plunged in the deepest gloom of affliction—"Thrice flew the shaft, and thrice his peace was slain". In 1736 a daughter of his wife, by a former husband, died. This was... the Narcissa of his great poem... Her husband, Mr. Temple, or Philander, died four years later; and in 1741, Young's wife [married to the poet only ten years before], or Lucia, also expired. He now felt himself alone, and blasted in his solitude. But his grief did not sink into sullen inactivity. He made it oracular, and distilled his tears into song. The "Night Thoughts" were immediately commended..."

This poem, consisting of nearly ten thousand lines, betrays the influence of Milton's blank verse. Take it as a whole, and your impression will be that it is in the main classical: take certain passages, and you will claim it as an extremely important contribution to Romanticism. In any case, the personal element crops up very frequently, and the whole composition breathes a fine sincerity; even the argumentative passages (especially that affirming the existence of a Supreme Being) ring forcibly and at times eloquently. In fact, when one considers that "the poet is occupied, night after night, during his fits of sleepless dejection, in vindicating orthodoxy..." (Gosse), one admires the freshness and power of the more emotional passages.

The following three passages represent the best among the few sustained flights of Romanticism:

While o'er my limbs sleep's soft dominion spread,
 What though my soul fantastic measures trod
 O'er fairy fields; or mourn'd along the gloom
 Of pathless woods; or down the craggy steep
 Hurl'd headlong, swam with pain the mantled pool;
 Or scaled the cliff; or danced on hollow winds,
 With antic shapes, wild natives of the brain?

That comes from the First, easily the most Romantic, Night; the next from the Fourth:

Hast thou ne'er seen the comet's flaming flight?
 Th' illustrious stranger passing, terror sheds
 On gazing nations; from his fiery train
 Of length enormous, takes his ample round

Through depths of ether ; coasts unnumber'd worlds,
Of more than solar glory ; doubles wide
Heaven's mighty cape ; and then revisits earth,
From the long travel of a thousand years.

Glamour enters into an extract from "Night Ninth" :

Lorenzo ! no ; it cannot, shall not, be,
If there is force in reason ; or, in sounds
Chanted beneath the glimpses of the moon,
A magic, at this planetary hour,
When slumber locks the general lip, and dreams
Through senseless mazes hunt souls uninspired.

"Many of [Young's] single lines, such as —

'And quite un paradise the realms of light'

'The worm to riot on that rose so red' —

show the beginning of a return to the fuller music of the seventeenth century" (Gosse) and herald the subtler notes of Coleridge and Shelley.

In addition, some of Young's vivid figures possess the touch of romance, as we may see :

By passionately loving life, we make
Loved life unlovely ; —

Men are angels, loaded for an hour,
Who wade this miry vale, and climb with pain,
And slippery step, the bottom of the steep ; —
Creation sleeps, 'Tis as the general pulse
Of life stood still, and nature made a pause ; —
Early, bright, transient, chaste, as morning dew,
She sparkled, was exhaled, and went to heaven.

In this poem we remark several interesting parallels with later Romantic literature, which has sometimes failed to register its debt to Young. With Wordsworth's "Laodamia", stanza five, compare v. 202 of "Night First",

I clasp'd the phantoms, and I found them air ;

with lines in Wordsworth and Coleridge, relate these :

Objects are but th' occasion ; ours th' exploit ;
Ours is the cloth, the pencil, and the paint,
Which nature's admirable picture draws ;

and with Wordsworth's exclamation,

Much it grieved my heart to think
What man has made of man,

and Carlyle's prase, "man's inhumanity to man", set the following lines, which clearly forestall them :

Man's revenge,
And endless inhumanities on man, —

Man is to man the sorest, surest ill, —

To none man seems ignoble but to Man ;
Angels that grandeur, which men o'erlook, admire.

In the "Night Thoughts", Young preserves a fine dignity and gaunt force, which he does not allow his concise wit to impair,—and he was in his way an accomplished maker of aphorisms and epigrams, some of his phrases being distinctly picturesque, as e.g. "as plump as stall'd theology", "Hear. till unheard, the same old slabbered tale", "man flies from time, and time from man" ; while several of the best-known quotations in our language come from this poem.

In versification, Young followed in the Milton tradition, as interpreted by Thomson, and wrote blank verse with nervous strength, but his lines, full of words appositely used and vigorously combined and rich in skilful phrasing, partake rather of the qualities of an arresting prose-writer than of a great poet.

His chief contribution to early Romantic poetry lies in the graphic exposition of despair, while he did further good service in such passages and lines as we have particularly quoted. Though he wrote no long passage comparable in revolt-significance with Parnell's "Night Piece", yet his importance for Romanticism is on the intrinsic side greater than, and on the extrinsic side equal with, that of his predecessor. The popularity of Young's poem was heightened by that of Hervey's prose imitation, "Meditations among the Tombs" (1746-7).

In 1743, before the publication of the "Night Thoughts" was completed, Robert Blair (1699-1747), issued "The Grave", which he had commenced some twelve or thirteen years previously. In blank verse, it consists of only 767 lines and so has

an immense advantage over Young's poem. The theme, rather classical in the main, is treated vigorously and interestingly ; the piece contains two markedly Romantic passages, the first exemplifying the ghostly and the horrible :

Doors creak, and windows clap, and night's foul bird,
Rook'd in the spire, screams loud : the gloomy aisles
Black-plaster'd, and hung round with shreds of 'scutcheons,
And tatter'd coats of arms, send back the sound,
Laden with heavier airs, from the low vaults,
The mansions of the dead. — Roused from their slumbers,
In grim array the grisly spectres rise,
Grin horrible, and, obstinately sullen,
Pass and repass, hush'd as the foot of night.

The latter describes a scene from Nature :

When my friend and I
In some thick wood have wander'd heedless on,
Hid from the vulgar eye, and sat us down
Upon the sloping cowslip-cover'd bank,
Where the pure limpid stream has slid along
In grateful errors through the underwood,
Sweet-murmuring, — methought the shrill-tongued thrush
Mended his song of love ; the sooty blackbird
Mellow'd his pipe, and soften'd every note ;
The eglantine smelt sweeter, and the rose
Assumed a dye more deep ; whilst every flower
Vied with its fellow-plant in luxury
Of dress.

That is one of the most charming and unaffected examples of the pathetic fallacy that we have in our poetry.

Worthy of note are those partly Romantic passages in which a boy flees from an imaginary ghost in a churchyard, and the author addresses loveliness in lines that should be better known, "Beauty,—thou pretty plaything, dear deceit !"

Throughout the poem runs the undernote of the sepulchral, which Blair treats very graphically ; the composition is laudably compact, the subject kept well in mind ; as a moral poem, "The Grave" intrigues us far more than Cowper's or Wordsworth's moral and didactic pieces ; sincere and straightforward, it is lit up here and there with gleams of romance and with shrewd asides, picturesquely worded, on life ; the versi-

fication is smooth and able, vigorous where necessary, and moving with a lightness that makes very pleasant reading ; the vocabulary is often daring.

Two years after the appearance of "The Grave", Thomas Warton wrote "The Pleasures of Melancholy", which he published in 1747. This poem, which he composed at the age of seventeen, shows the influence of Milton's "Il Penseroso", while Young and Blair have left their mark, as we see in the following lines :

O come then, Melancholy, queen of thought !
O come with saintly look, and steadfast step,
From forth thy cave embower'd with mournful yew,
Where ever to the curfew's solemn sound
Listening thou sitt'st, and with thy cypress bind
Thy votary's hair, and seal him for thy son.

But "The Pleasures of Melancholy" (315 lines, all blank verse) has much more of the Romantic than have "The Grave" and "Night Thoughts". Its versification is notably free, run-on verses abounding ; this quality and a truly romantic tone distinguish lines 28-49, and the passage begins :

Beneath yon ruin'd abbey's moss-grown piles
Oft let me sit, at twilight hour of eve,
Where through some western window the pale moon
Pours her long-levelled rule of streaming light ;
While sullen sacred silence reigns around,
Save the lone screech-owl's note, who builds his bower
Amid the mouldering caverns dark and damp,
Or the calm breeze, that rustles in the leaves
Of flaunting ivy, that with mantle green
Invests some wasted tower. Or let me tread
In neighbouring walk of pines, where mused of old
The cloister'd brothers : through the gloomy void
That far extends beneath their ample arch
As on I pace, religious horror wraps
My soul in dread repose.

Warton obtains, too, that weird effect which characterises much Romantic verse :

Though Murder wan beneath thy shrouding shade
Summons her slow-eyed votaries to devise
Of secret slaughter, while by one blue lamp

In hideous conference sits the listening band,
And starts at each low wind, or wakeful sound.

Yet this poet, at heart and often in practice a genuine Romantic, retained some of the trammels of classic diction : he speaks of "the assembled fair" when he means "the beautiful women there assembled" ; he uses the phrases "the dripping poultry crowd, A mournful train", and writes "while fancy grasps the visionary fair", which signifies "while he, in imagination, grasps the fair beloved that appears to him in a vision".

The "Melancholy" reveals, moreover, how early Warton was steeped in our great poets, and the cursory criticisms, apt and interesting, announce the future historian of English verse ; the first volume of his "History of English Poetry" appeared nearly thirty years after the composition of the poem by which he contributed valuably to the output of Romantic gloom.

Like Warton familiar with our literature, Gray brought out in 1751 his long-delayed "Elegy written in a Country Churchyard". His friend, Richard West, had died in 1742 : the poet could never without emotion hear West mentioned and doubtless composed the "Elegy" as a memorial of that all-sufficing companionship ; he was buried, at his own request, in the very churchyard in which he wrote this poem. The "Elegy", then, takes its place with those other immortal elegies of our literature, " Lycidas", "Adonais", "In Memoriam", and "Thyrsis". Apart from its delightful artistry and perfect technique, this poem invests with fragrant freshness one of the deepest and oftenest-handled emotions ; as John Morley has said : "To find beautiful and pathetic language, set to harmonious numbers, for the common impressions of meditative minds, is no small part of the poet's task" ; Gray performed that task supremely well.

The "Elegy" has greatly influenced English poetry and charmed the Continent : "The impact of Gray on Europe", writes Mr. Gosse, "was delayed, but could not be suppressed. The 'Elegy' in a Country Churchyard' is the direct precursor, not only of Chateaubriand, but of Lamartine, and is the most characteristic single poem of the 18th century".

To avoid trite quotation, we may give two variant stanzas (the former justly praised very highly by Mason), not usually published :

Hark ! how the sacred Calm, that breathes around,
Bids every fierce tumultuous passion cease ;
In still small accents whispering from the ground,
A grateful earnest of eternal peace.

No more, with reason and thyself at strife,
Give anxious cares and endless wishes room ;
But through the cool sequester'd vale of life
Pursue the silent tenor of thy doom.

On the strength of this poem, Gray stands at the head of English Elegiac poets, at the same time quietly forwarding the Romantic cause; by the "Elegy" he "holds for all ages to come" as Swinburne phrased it, "his unassailable and sovereign station".

CHAPTER 5.

THE MORAL DESCRIBERS OF NATURE ; OR, THE THOMSON-SCHOOL OF DESCRIPTION.

In "Sartor Resartus", Carlyle wrote in his usual figurative style : "Poets of old date, being privileged with Senses, had also enjoyed external Nature ; but chiefly as we enjoy the crystal cup which holds good or bad liquor for us ; that is to say, in silence, or with slight incidental commentary : never, as I compute, till after the "Sorrows of Werther", was there man found who would say : Come let us make a Description ! Having drunk the liquor, come let us eat the glass !"

Now, the "Werthers Leiden" appeared in Germany in 1774 and did not become well-known in England till towards the end of the century : so that Carlyle's assertion, even if it were wholly correct, does not concern Eighteenth-century verse to any great extent ; German literature was popularised for England by Coleridge and Scott.

Again, there is little purely descriptive verse in our literature ; very little indeed in the Eighteenth Century. Through the descriptive themes ran a thread of philosophical commentary, which generally took the shape of a moral interpretation of Nature ; rarely, however, did the moral aspect predominate. But the important point is just this : the poetry of Thomson and his followers, while it gave far more attention to Nature as an external force and as a source of pleasure than to morality, always did, sometimes didactically, more often quietly, quite frequently as if on an afterthought, present directly or indirectly some moral interpretation of the scenes, which they treated for the most part with a gravity tending to the moral. The moral element is obvious in Thomson, Akenside, Goldsmith, Crabbe, and Cowper, while it occupies a very minor place in the verse

of Dyer, Somerville and Falconer and an uninteresting share in Jago's "Edge-Hill"

The outstanding dates in the Eighteenth-century moral poetic description of Nature are 1726, when Thomson published "Winter" and Dyer "Grongar Hill"; 1730, when the completed "Seasons" appeared; 1740, Dyer's "Ruins of Rome"; 1744, Akenside's "Pleasures of Imagination"; after Falconer's "Shipwreck" and Jago's "Edge-Hill" in the 'sixties came Goldsmith's "Deserted Village" in 1770; in the 'eighties was issued much of Crabbe's and Cowper's poetry, while in the early 'nineties Wordsworth brought out his "Descriptive Sketches". Undoubtedly the most powerful interpretation of Nature was made by Thomson in the late 'twenties and by Crabbe and Cowper in the early 'eighties.

James Thomson, however, is a difficult person to treat solely as a pioneer of English Romanticism. Nature has from the beginnings of our literature been described with some reference to the men that live by and with her. For a really adequate moral treatment of Nature we have, however, to wait until approximately the year 1600: Shakespeare, Milton, and Vaughan all handled Nature with reverence, the first obtaining a moral effect by the sheer grandeur and vivid objectivity of his descriptions, the second getting it by a constant allusion to Biblical Story and by the austerity of his view-point, the third by a profound sympathy with external nature and by his conviction of her ethical significance. Nor was Thomson the first in his century to consider at length the pictorial value of Nature: Pope in his "Windsor Forest" (1713), the Countess of Winchelsea, Parnell, and Ramsay had done this. But he was the first to describe her at length and at the same time to convey adequately her moral significance; to the sympathetic attitude of Vaughan he added something of the organ-music of Milton.

His chief poetical works appeared as follows:—"Winter", 1726; "Summer", the next year; "Spring", 1728; "Autumn" and "A Hymn" in the collected edition of "The Seasons" in 1730; further collected editions came out in 1738, 1744, and 1746,—dates that prove the popularity of these Nature poems to have been very considerable for at least twenty years; indeed they continued to be much read throughout the rest of the century, and the initial publications of Joanna Baillie and Wordsworth reflected very clearly their influence. (The "Castle of

Indolence" will enter more fitly in to the chapter on "The Mediaevalists".) The "Seasons" were in 1759 published, in a passable translation, in France and, to paraphrase the words of M. Lanson, they awakened among the members of society the love of Nature ; the witty French poets that dealt with things of the field were poor imitators of a fine original.

"Winter", in which Thomson laid the foundations of his reputation, possesses a marked unity, and shows its author excelling in the powerful description of wild and impressive scenes. Describing a storm at sea and on land, he writes :

... The mountain-billows, to the clouds
 In dreadful tumult swell'd, surge over surge,
 Burst into chaos with tremendous roar,
 And anchor'd navies from their stations drive,
 Wild as the winds across the howling waste
 Of mighty waters : now the inflated wave
 Straining they scale, and now impetuous shoot
 Into the secret chambers of the deep,
 The wintry Baltic thundering o'er their head.

 The dark wayfaring stranger breathless toils.
 And, often falling, climbs against the blast.
 Low waves the rooted forest, vex'd —

 Dash'd down, and scatter'd, by the tearing wind's
 Assiduous fury, its gigantic limbs.

 Sleep frighted flics ; and round the rocking dome,
 For entrance eager, howls the savage blast.

A rather different descriptive manner informs the lines :

Through the hushed air the whitening shower descends,
 At first thin-wavering ; till at last the flakes
 Fall broad and wide and fast, dimming the day
 With a continual flow. The cherished fields
 Put on their winter robe of purest white.
 'Tis brightness all ; save where the new snow melts
 Along the mazy current. Low the woods
 Bow their hoar head ; and ere the languid sun,
 Faint from the west, emits his evening ray,
 Earth's universal face, deep-hid and chill,
 Is one wild dazzling waste, that buries wide
 The works of man.

Then follows a passage relating the actions of the animals overtaken by the storm,—a passage indicative of the intimate knowledge possessed by Thomson as to country life and scene.

“Winter” contains striking lines and splendid rhythmical passages, as e.g. :

The sons of riot flow
Down the loose stream of false enchanted joy,
To swift destruction ; —
There studious let me sit,
And hold high converse with the mighty dead.

The phrasing becomes at times most graphic :

Fuming dun
From all the livid east, or piercing north,
Thick clouds ascend.

And on several occasions, the poet obtains a fine onomatopoeic effect :

A blackening train
Of clamorous rooks thick urge their weary flight.

“Winter” has gaunt dignity and large-hewn descriptions, the moral significance lying never far beneath : “Summer”, the longest of the “Seasons”, lacks that powerful unity but contains two splendid passages, the episode of Damon and Musidora and the praise of Britain. Thomson tells the charming idyll of Damon and his loved one with a modest warmth like that which she so esteemed in her lover.

His praise of Shakespeare is noteworthy in 1727, and moreover, constitutes good criticism :

For lofty sense,
Creative fancy, and inspection keen
Through the deep windings of the human heart,
Is not wild Shakespeare thine [i.e. England's] and Nature's
[boast ?

With Shakespeare's famous lines on sleep we may well contrast Thomson's :

Is there aught in sleep can charm the wise ?
To lie in dead oblivion, losing half

The fleeting moments of too short a life ;
 Total extinction of the enlighten'd soul !
 Or else to feverish vanity alive,
 Wilder'd and tossing through distemper'd dreams ?

And Thomson's "illimitable void" recalls Milton's "vast inane" : Milton's influence on the Mournful Group derived mainly from "Il Perseroso", while his influence on the Moral Describers of Nature came chiefly from his epic style and austere landscapes.

We may note, too, that the Venus of Medici passage in the Damon and Musidora episode found an echo in the consummation-scene of Gautier's "Mademoiselle de Maupin", a Romantic novel.

"Spring" has more of unity than we find in "Summer" and maintains a pleasant note throughout. Specially to be remarked is that passage in which the poet, in 1728—when classical tenets had the force of dogma, claimed that imagination cannot produce nor phrases represent the life and scenes of Nature with the distinctness, force and appeal that we experience when we view her with our own eyes :

Who can paint
 Like Nature ? Can Imagination boast,
 Amid its gay creation, hues like hers ?
 Or can it mix them with that matchless skill,
 And lose them in each other, as appears
 In every bud that blows ? If Fancy, then,
 Unequal fails beneath the pleasing task,
 Ah ! what snail language do ? ah, where find words
 Tinged with so many colours ; and whose power,
 To life approaching, may perfume my lays
 With that fine oil, those aromatic gales,
 That inexhaustive flow continual round ?

Such humility connotes reverence for Nature and a recognition of her moral significance : in her presence Thomson feels that uplifting, stirring and purifying force to which most men respond when they regard an impressive scene.

Delightfully rich and rhythmic lines occur, such as :

The country far diffused around,
 One boundless blush, one white empurpled shower
 Of mingled blossoms ;

and :

The mazy-running soul of melody.

He adumbrated Shelley's themes of social amelioration when he sang of a world once perfect in form and functions, an earth blest in its inhabitants ; especially in that passage which begins :

The first fresh dawn then waked the gladden'd race
Of uncorrupted man.

In "Spring", as in the other "Seasons", Thomson mingles particular scenes and incidents with broad aspects of Nature, with wide courses of action and with extensively philosophic passages. This poem includes splendid examples of detailed description, fragrant and welcome in an age that loved scenic generalities :

Then seek the bank where flowering elders crowd,
Where, scatter'd wild, the lily of the vale
Its balmy essence breathes, where cowslips hang
The dewy head, where purple violets lurk...
Or lie reclined beneath yon sparkling ash,
Hung o'er the steep, whence borne on liquid wing,
The sounding culver shoots, or where the hawk,
High in the beetling cliff, his eyry builds.

The other passage commences :

Fair-handed Spring unbosoms every grace,
Throws out the snowdrop and the crocus first.

"Autumn", like "Summer", lacks the unity of "Winter" and "Spring", but contains a charming tale. The story of Palemon and Lavinia challenges comparison with that of Damon and Musidora. The three episodes (the other belonging also to "Summer") inserted in the "Seasons" reach a very high level of narrative art ; only the names are classical.—the second edition of the German translation of these episodes, published apart from the general body of the "Seasons", appeared as early as 1749.

In "Autumn", Thomson again breaks out into graphic phrasing : of northern lights he says,

The sanguine flood
Rolls a broad slaughter o'er the plains of Heaven ;

and he writes vigorously concerning powerful business men,

Whose proud gate
Each morning, vomits out the sneaking crowd
Of flatterers false.

Picturesquely, Palemon addresses his benefactor's daughter thus :

Thou sole surviving blossom from the root
That nourish'd up my fortune !

By the way, this "Season" offers its author's neatest example of oxymoron : "Legal outrage and established guile", and his most alliterative line, "E'er saw such sylvan scenes; such various art".

Like most of the Romantic poets, Thomson was an apostle of enlightenment : this aspect shows up in the various passages of popular science and especially in his paean to philosophy in "Summer" and his juxtaposition (in "Autumn") of the scientist to the ignorant man, wherein he says, concerning the aurora borealis :

Oi all sides swells the superstitious din,
Incontinent ; and busy frenzy talks
Of blood and battle.....
.....
Not so the man of philosophic eye,
And inspect sage.

The "Hymn" rounds off "The Seasons" :

These, as they change, Almighty Father, these
Are but the varied God ! The rolling year
Is full of Thee !

This hymn expresses concisely the morality and the religion that underlie the "Seasons" :

His praise, ye brooks attune, ye trembling rills ;
And let me catch it as I muse along.
Ye headlong torrents, rapid, and profound ;
.. .. ; and thou, majestic main,

A secret world of wonders in thyself,
Sound His stupendous praise.

It is, inded, a noble and inspiring laud.

Thomson, whom Shenstone called "sweet descriptive bard" whose "moral strain could wit and mirth refine", helped on the Romantic cause not only by his magnificent treatment of Nature and his blank verse (a dissolvent of classic metres), but also by his daring coinages and audaciously—extended use of normal words.

Born the same year as Thomson (1700), John Dyer, who at different and successive stages stressed painting, poetry, and theology, was, like the greater writer, a pioneer in the deeply appreciative treatment of Nature. In 1726, very soon after the appearance of "Winter", he published in a poetic miscellany, assembled and edited by Savage, his "Irregular Ode", which we know as "Grongar Hill", and which, considerably altered, he issued separately the following year in approximately its present form ; in 1740 he brought out his "Ruins of Rome" and in 1757—the year before his death—"The Fleece". The first collected edition was printed in 1761, followed by another in 1765, and a third (by Dodsley) in 1770 ; next good edition, Gillfillan's.

"Grongar Hill", his best known and most artistic as well as most Romantic piece, met with instantaneous and immense success when it appeared as a separate publication. Written in a free measure of four cadences, in the form of riming couplets—interspersed with six triplets, with a staple line of eight syllables (variations of nine syllables rare, and of seven, frequent), this poem set at defiance the "classical" metric. Containing only a hundred and fifty-eight lines, "Grongar Hill" describes that height in South Wales and its neighbouring countryside and indicates the thoughts arising from contemplation thereof ; though it incorporates such classical remnants as a nymph, Phoebus, the Muses, Phillis, and several personifications (Zephyr, Care, Quiet etc.) the piece has in its entirety a rather, in certain passages a wholly, Romantic effect. Significantly it opens :

Silent nymph, with curious eye !
On the mountain's lonely van,

Beyond the noise of busy man,
 Painting fair the form of things,
 While the yellow linnet sings ;
 Or the tuneful nightingale
 Charms the forest with her tale ;
 Come with all thy various hues.

Gilfillan aptly applied the criticism "light-glancing, true-hitting mode of description" to the passage :

Old castles on the cliff arise,
 Proudly towering in the skies !
 Rushing from the woods, the spires
 Seen from hence, ascending fires.
 Half his beams Apollo sheds
 On the yellow mountain heads ;
 Gilds the fleeces of the flocks ;
 And glitters on the broken rocks.

The eye of this painter-poet sees keenly and vividly :

Below me trees unnumbered rise,
 Beautiful in various dyes :
 The gloomy pine, the poplar blue,
 The yellow birch, the sable yew,
 The slender fir that taper grows,
 The sturdy oak with broad-spread boughs.

Dyer was one of the few poets before Wordsworth (who addressed him in a laudatory sonnet), to convey the dignity and beauty of mountains :

A dark hill, steep and high,
 Holds and charms the wandering eye !
 Deep are his feet in Towy's flood,
 His sides are cloth'd with waving wood,
 And ancient towers crown his brow,
 That cast an awful look below.

A moralinterpretation underlies all his Nature-verses, and sometimes it finds a direct expression, as in the lines:

[Rivers] go
 A various journey to the deep,
 Like human life to endless sleep !
 Thus is Nature's vesture wrought,
 To instruct our wandering thought.

Compare with this passage, the stanza ending : "The Present's still a cloudy day", which inspired the opening lines of Campbell's "Pleasures of Hope". In the flight beginning, "Now, even now, my joys run high", Dyer voices his delight in, and sympathy with, Nature ; and elsewhere, describing a particular scene, he thinks at the same time of fine scenery in general :

Ever charming, ever new,
When will the landscape tire the view !
The mountain's fall, the river's flow,
The woody valleys, warm and low ;
The windy summit, wild and high,
Roughly rushing on the sky !
The pleasant seat, the ruined tower,
The naked rock, the shady bower.

"The Country Walk", composed before 1742, forms a variant of "Grongar Hill" but lacks the artistry and Romantic glow of that poem ; some passages are rather prosaic ; a fluent, almost colloquial description of Nature characterises this piece. Composed in octosyllabics riming for the most part in couplets, "The Country Walk" contains at least this charming scene :

A landscape wide salutes my sight,
Of shady vales, and mountains bright ;
And azure heavens I behold,
And clouds of silver and of gold.
And now into the fields I go,
Where thousand flaming flowers glow ;
And every neighbouring hedge I greet,
With honeysuckles smelling sweet.
Now o'er the daisy meeds I stray,
And meet with, as I pace my way,
Sweetly shining on the eye,
A rivulet, gliding smoothly by ;
Which shows with what an easy tide
The moments of the happy glide.

"Dyer, to perfect himself in his pictorial art, repaired to Rome... Here, too, he is believed to have laid the plan of his poem, the "Ruins of Rome". He returned to England in 1740, and shortly after finished and gave it to the world" (Gilfillan). This ambitious poem shows an accurate and clear first-hand

knowledge of the scenes depicted and, though lacking in artistic unity, contains some stately passages ; the diction is strong throughout and often most eloquent. But of its five-hundred-odd lines, only the first hundred are in the main Romantic : these present several flights of gravely beautiful description. The second stanza is charged with an august beauty and the pathos of ruin :

Fallen, fallen, a silent heap : her heroes all
Sunk in their urns ; behold the pride of pomp,
The throne of nations fallen ; obscured in dust ;
Even yet majestic : the solemn scene
Elates the soul, while now the rising sun
Flames on the ruins in the purer air
Towering aloft, upon the glittering plain,
Like broken rocks, a vast circumference,
Rent palaces, crushed columns, rifted moles,
Fanes rolled on fanes, and tombs on buried tombs.

That last line well-nigh reaches the utmost crest of poetry. More significant for Romanticism is the following extract :

The pilgrim oft
At dead of night, 'mid his orison hears
Aghast the voice of time, disparting towers,
Tumbling all precipitate down-dashed,
Rattling around, loud thundering to the moon :
While murmurs soothe each awful interval
Of ever-falling waters ; shrouded Nile,
Eridanus, and Tiber with his twins,
And palmy Euphrates ; they with dropping locks,
Hang o'er their urns, and mournfully among
The plaintive-echoing ruins pour their streams.

Those lines point to the influence of Milton's blank verse.

"The Fleece" also is in blank verse of considerable variety : there are a few lines of nine syllables, many of eleven, and several even of twelve : Dyer's versification represents a distinct forward step towards complete metric freedom. This long poem (roughly 2700 lines) follows the classical tradition ; heavy, it deals almost solely with things that appeal to common-sense alone. As Gilfillan has remarked, "The descriptions of mountain scenery, the pictures of sheep-shearing feasts and other incidents of pastoral life, and the accounts interspersed of voyages,

and of the scenery of foreign lands ; these are the parts which float the "Fleece", if you can speak of it as afloat at all". But "The Fleece" has been so often maligned (often at second hand, we suspect) that we feel it our duty to indicate in detail such few lines and passages as are Romantic ; we do not claim that these influenced Romanticism, but we do postulate them as scattered early manifestations of that long and gradual movement. (Two-thirds of these "purple passage" verses come in Book IV.)

Book I, lines 531-7.

" No sweet fall of rain may there be heard », etc.,
and 695-8,

" And o'er the dimpl'd stream a thousand flowers », etc. ;

Book II, 11.55-59, .

" When many-coloured evening sinks behind
The purple woods and hills », etc. ;

Book III, 11.44-46,

" The scattered mists reveal the dusky hills », etc. ;

Book IV : Lines 209-212,

" Hot Guinea too gives yellow dust of gold », etc. ;

lines 385-9,

" Where, thick as stars », etc. ;

lines 413-423,

" Close on the left unnumbered tracts they view », etc. ;

lines 428-432,

" Now slow they climb Aloft o'er clouds », etc. ;

lines 463-468,

" So on they fare, And pass by spacious lakes », etc. ;

lines 626-631,

" At length, through every tempest, as some branch », etc. ;

and lines 603-614, which, offering a vivid picture of the seafarer Anson's adventures, prelude Falconer's storm and disaster scene in "The Shipwreck" :

Fast-gathering tempests roused
Huge Ocean, and involved him : all round
Whirlwind, and snow, and hail, and horror : now,
Rapidly, with the world of waters, down
Descending to the channels of the deep,
He viewed the uncovered bottom of the abyss ;
And now the stars, upon the loftiest point
Tossed of the sky-mixed surges. Oft the burst
Of loudest thunder, with the dash of seas
Tore the wild-flying sails and tumbling masts ;
While flames, thick-flashing, in the gloom revealed
Ruins of decks and shrouds, and sights of death.

Possessing a finer narrative ability than Dyer, Somerville is now remembered almost solely as the author of "The Chase", issued in 1735. His first work appeared ten years earlier, while later he published "Hobbinol", or the "Rural Games" (1740), which reached a sixth edition in 1773, and "Field Sports", which proved much less popular.

But in general as in Romantic value, "The Chase" easily takes pride of place among Somerville's poems ; it ran into its third edition in the year of publication, attained a fourth edition in 1757, its fifth ten years later, and its sixth in 1773 ; it deserved its vogue. It should be noted, too, that a collected edition of his verse came out in 1766, and during the next year his "Chase" and "Hobbinol" in a separate volume.

In "The Chase", partly inspired by Thomson's "Seasons", the poet sets forth at intervals (sometimes almost as if on an afterthought) a moral interpretation of Nature, as in the lines :

Let cavillers deny
That brutes have reason ; sure 'tis something more :
'Tis Heav'n directs, and stratagems inspire,
Beyond the short extent of human thought.

That he was a close observer of Nature we see clearly enough, but he does not describe her with the grand sweep and exalted emotion of Thomson nor sing of her in lyrical fashion : Nature forms the background—a fairly prominent background

—of “The Chase”. His descriptive manner is vigorous and strong :

When ruddy streaks
At eve forebode a blust’ring stormy day,
Or low’ring clouds blacken the mountain’s brow,
When nipping frosts, and the keen biting blasts
Of the dry parching east, menace the trees
With tender blossoms teeming, kindly spare
Thy sleeping pack,

(Compare II, 51-55, 79-83 ; III, 65-76 ; and IV, 346-359.) Not only scenes but animals receive clear, objective phrasing ; the picture of the dog in Book I (238-255) recalls, by its directness and accuracy, Shakespeare’s horse in “Venus and Adonis” ; graphic too are the lines describing the hydrophobic dog (in Book IV).

That incisive art he owed to nobody, but in the matter of blank verse he indicated his masters when in the preface he wrote : “The gentlemen who are fond of a jingle at the close of every verse, and think no poem really musical but what is in rhyme, will here find themselves disappointed... For my own part, I shall not be ashamed to follow the example of Milton, Philips, Thomson, and all our best tragic writers” ; blank verse was in 1735 still unusual for non-epic poetry. He used it with ease and frequently ran-on the lines, as in the passage :

To thee ’tis given
To train the sprightly steed, more fast than those
Begot by winds, or the celestial breed
That bore the great Pelides through the press
Of heroes arm’d, and broke their crowded ranks.

Like, though less than, Falconer, he occasionally uses technical terms, “but only such as”, in his own words, “are absolutely requisite to explain [his] subject” ; this procedure constituted a flouting of “classical” tradition.

The liveliest passages are those which tell of the hare-chase, the stag-hunt, and the pursuit of the otter. That concerning the hare is perhaps the best ; it is certainly the most-often quoted. But the otter and the stag-hunts are very good, and from the latter we may quote the following lines :

Unharbour'd now, the royal stag forsakes
 His wonted lair ; he shakes his dappled sides,
 And tosses high his beamy head ; the copse
 Beneath his antlers bends. What doubting shifts
 He tries ! not more the wily hare ; in these
 Would still persist, did not the full-mouth'd pack
 With dreadful concert thunder in his rear.

.....
 Now the blown stag, thro' woods, bogs, roads and streams
 Has measured half the forest : but, alas !
 He flies in vain, he flies not from his fears.
 Up yon green hill he climbs,
 Pants on its brow awhile, sadly looks back
 On his pursuers, cov'ring all the plain ;
 But wrung with anguish, bears not long the sight,
 Shoots down the steep, and sweats along the vale :
 still the tenacious crew
 Hang on the track, aloud demand their prey,
 And push him many a league.....
 He shivers ev'ry limb,
 He starts, he bounds ; each bush presents a foe.
 Press'd by the fresh relay, no pause allow'd,
 Breathless and faint, he falters in his pace,
 And lifts his weary limbs with pain, that scarce
 Sustain their load ! he pants, he sobs appall'd.

Somerville produced "The Chase" when he was of mature age ; Akenside published "The Pleasures of Imagination" in his twenty-third year. His "Odes" are stiff ; his "Hymn to the Naiads" (1746), though good, does not concern Romanticism. "The Pleasures of Imagination" (called in the recast of 1757 "The Pleasures of the Imagination", which appeared posthumously in 1772) reached its fourth edition within a year of its publication in January 1744 ; it was re-edited by Mrs. Barbauld in 1795. (Early collected editions of his poetry come out in 1772 and 1835).

The very name, copied perhaps from Addison's essays in "The Spectator", had its significance in 1744, and the poem opened thus :

With what attractive charms this goodly frame
 Of Nature touches the consenting hearts
 Of mortal men ; and what the pleasing stores .
 Which beauteous Imitation thence derives
 To deck the poet's or the painter's toil,
 My verse unfolds.

Almost immediately the poet says :

Indulgent Fancy ! from the fruitful banks
Of Avon, whence thy rosy fingers cull
Fresh flowers and dew to sprinkle on the turf
Where Shakespeare lies, be present : and with thee
Let Fiction come, upon her vagrant wings
Wafting ten thousand colours through the air,
Which, by the glances of her magic eye,
She blends and shifts at will, through countless forms
Her wild creation.

Unfortunately, the rich Romantic promise of those lines is not kept ; nevertheless, the poem has a freely run-on blank verse (owing something to Milton and Thomson), a deep regard for Nature, a love of beauty. Akenside's conception of poetry is high :

Nature's kindling breath
Must fire the chosen genius ; Nature's hand
Must string his nerves, and imp his eagle-wings,
Impatient of the painful steep, to soar
High as the summit.

The description of Nature has usually, in Akenside, an undernote of morality, though this quality is little emphasised in the following passage—some of his most Romantic lines :

A solitary prospect, wide and wild,
Rush'd on my senses. 'Twas a horrid pile
Of hills with many a shaggy forest mix'd,
With many a sable cliff and glittering stream.
Aloft, recumbent o'er the hanging ridge,
The brown woods waved ; while ever-trickling springs
Wash'd from the naked roots of oak and pine
The crumbling soil ; and still at every fall
Down the steep windings of the channel'd rock,
Remurmuring rush'd the congregated floods
With hoarser inundation
. Autumnal spoils
Luxuriant spreading to the rays of morn,
Blush'd o'er the cliffs, whose half-encircling mound
As in a sylvan theatre enclosed
That flowery level.

The critics of 1880-1920 (and later) have so decidedly denied

to Akenside any Romantic qualities (and even outstanding poetry of any kind), that we ask for a reading of the following passages, which deserve re-consideration by the adverse : I, 183-190, 256-265, 291-4, 391-400 ; II, 202-212, 410-420 ; and III, 31-36, 292-300 582-598. We must also remember that so pronounced a praise of imagination in 1744, joined with the high quality of much of the poem, made "The Pleasures of Imagination" an early example, and its author essentially a pioneer (very neglected in these days), of English Romanticism.

In the same year as Akenside's notable poem, appeared Armstrong's "Art of Preserving Health". No one, of course, would in his sane mind postulate this "Art" as Romantic ; but it is astonishing how poetic Armstrong has made his subject ; indeed, that the Romantic ferment was by 1744 working powerfully may be seen from the fact that in such a poem we come upon the following (and a few similar) passages, several of which have been noted by Mr. Iolo Williams :

While yet you breathe, away ; the rural wilds
Invite, the mountains call you, and the vales ;
The woods, the streams, and each ambrosial breeze
That fans the ever undulating sky. —

While on the neighbouring hill the rose inflames
The verdant spring ; in virgin beauty blows
The tender lily, languishingly sweet ;
O'er every hedge the wanton woodbine roves,
And Autumns ripens in the summer's ray. —

What does not fade ? The tower that long had stood
The crush of thunder and the warring winds,
Shook by the slow but sure destroyer Time,
Now hangs in doubtful ruins o'er its base.
And flinty pyramids, and walls of brass,
Descend : the Babylonian spires are sunk ;
Achaia, Rome, and Egypt moulder down.
Time shakes the stable tyranny of thrones,
And tottering empires rush by their own weight. —

'Tis no vulgar joy
To trace the horrors of the solemn wood
While the soft evening saddens into night :
Though the sweet poet of the vernal groves
Melts all the night in strains of amorous woe.
The shades descend, and midnight o'er the world
Expands her sable wings. Great Nature droops
Through all her works.

One should, if sceptical, have recourse to these additional passages : I, 275-9, 283-4, 293-5 ; II, 356-7 ; III, 65-6, 75-81 ; and IV, 150-2, 494-502.

Moreover, "Benevolence" (1751) and "Taste" (1753) contain one or two Romantic parts, while the opening stanza of Armstrong's longest imitation of Shakespeare has rhythmic force and considerable descriptive power. Strong narrative, marked by direct and vivid phrasing, distinguishes several passages in "The Art of Preserving Health", while the influence of Thomson shows almost everywhere. Armstrong, in fact, affords an intriguing sidelight on the early workings of English Romanticism.

In 1762, long after "Health", though only five years after "The Fleecce", appeared that famous, though little-read, poem of the sea, "The Shipwreck". Worthily in this respect did William Falconer (born 1732) take up the mantle dropped by the Anglo-Saxon poets and recovered awhile by Shakespeare ; having lived much at sea, he wrote competently. That such a poem should have reached a third edition within seven years indicated a growing taste for objective, highly-coloured and individual writing ; despite its composition in heroic couplets, it has plenty of native vigour. Critics have strongly objected to the many technical terms ; Falconer himself felt the difficulty of making nautical expressions "go" in poetry :

When sacred Orpheus on the Stygian coast,
 With notes divine deplored his consort lost ;

 Not more adventurous was the attempt to move
 The infernal powers with strains of heavenly love,
 Than mine, in ornamental verse to dress
 The harshest sounds that terms of art express.

But he goes too far only in the second and third sections of Canto II, and has elsewhere succeeded very well in his task. Byron in 1821 wrote to Murray : "In what does the infinite superiority of Falconer's 'Shipwreck' over all other shipwrecks consist? In the admirable application of the terms of his art ; in a poet-sailor's description of the sailor's fate". The finest portion of the poem is the description of the tempest and the shipwreck. In Canto III, section V, lines 630-649 constitute the

magnificent recital of the vessel's running-aground, while in the previous section comes this noteworthy passage :

It seemed, the wrathful angel of the wind
 Had all the horrors of the skies combined,

 And lo ! tremendous o'er the deep he springs,
 The inflaming sulphur dashing from his wings ;
 Hark ! his strong voice the dismal silence breaks,
 Mad chaos from the chains of death wakes :
 Loud, and more loud, the rolling peals enlarge,
 And blue on deck the fiery tides discharge ;

 Wide bursts in dazzling sheets the living flame,
 And dread concussion rends the ethereal frame ;
 Sick earth convulsive groans from shore to shore,
 And nature, shuddering, feels the horrid roar.

Three of four other short passages are in the Romantic vein, and though the general level of the verse tends to the mediocre, yet the poem (to which the "Cambridge History of English Literature" critic has failed to do justice) maintains a fairly high level of interest.

"The Shipwreck" is in its general effect rather classical than Romantic, yet it had for English Romanticism this significance : it possesses a stirring and adventurous theme ; a shipwreck, described so authoritatively and at such length, was new in our poetry ; the numerous technical terms constituted a defiance of classicism ; and the description of the tempest and disaster is arresting, most impressive, by implication deeply moral and vigorously Romantic.

Five years later than "The Shipwreck" appeared Jago's "Edge-Hill". In the preface Richard Jago (1715-1781), having mentioned the far stretching view that he enjoyed over Warwickshire from this hill, stated that this "circumstance afforded the writer an opportunity... of paying a tribute to his native county, by exhibiting its beauties to the public in a poetical delineation ; divided... into a number of distinct scenes, corresponding with the different times of the day, each forming an entire picture, and containing its due proportion of objects and colouring". So far, so good. But then the didactic and moralising tendency of the century crops-up : "In the execution of this design, [the author] endeavoured to make it as extensively

interesting as he could, by the frequent introduction of general reflections, historical, philosophical, and moral". Fortunately, he decided also "to enliven the description by digressions and episodes, naturally arising from the subject".

"Edge-Hill", like "The Shipwreck", has an atmosphere more classical than Romantic ; but Jago's poem is written in laudably free blank verse (run-on lines abounding) and contains four or five vigorous Nature-passages. Unfortunately, the author could not maintain the interest of the reader, though in parts he wrote very ably. Though the address to the Avon and the description of a valley (Book II) are perhaps more attractive, the following lines will give a fairly good idea of Jago's landscape-manner :

See, how the pillar'd aisles and stately dome
Brighten the woodland shade ! while scatter'd hills,
Airy and light, in many a conic form,
A theatre compose, grotesque and wild,
And, with their shaggy sides, contract the vale
Winding, in straiten'd circuit, round their base.
Beneath their waving umbrage Flora spreads
Her spotted couch, primrose, and hyacinth
Profuse, with ev'ry simpler bud that blows
On hill or dale.

It may be stated that Jago influenced the French descriptive poet Delille (a predecessor of the Romantics in the matter of Nature), who in "Les Jardins" owes something to the passage (Book I) on planning a garden. The English poet loved Nature ardently ; in the poem written in 1751 to William Shenstone, he said :

Teach me to read fair Nature's book,
Wide opening in each flowery plain ;
And with judicious eye to look
On all the glories of her reign.

To hail her, seated on her throne,
By awful woods encompass'd round,
Or her *divine* extraction own,
Though with a wreath of rushes crown'd.

Jago, though neglected by modern critics, retained enough popularity to have his poems published in a collected edition in 1784 and to be reprinted by Chalmers in 1810.

The author of "Edge-Hill" owed something to Thomson. So did Goldsmith, whose "Deserted Village", published 1770, proved immediately and enduringly popular and formed a noteworthy contribution to the Romantic poetry setting forth Nature in moral fashion. Though it is, as Macaulay observed, "made up of incongruous parts. The village in its happy days is a true English village. The village in its decay is an Irish village", and though it is at times matter-of-fact, yet it reaches a romantic height at several points ; the charming pastoral manner, too, is as much Romantic as classical.

In the passage :

Sweet Auburn ! parent of the blissful hour,
Thy glades forlorn confess the tyrant's power.
Here, as I take my solitary rounds,
Amidst the tangling walks and ruin'd grounds,
And, many a year elapsed, return to view
Where once the cottage stood, the hawthorn grew,
Remembrance wakes with all her busy train,
Swells at my breast, and turns the past to pain,

Goldsmith sang a theme that later became common in French literature (beginning with Volney's "Les Ruines", 1791) as well as in English. He wrote in a grander key in the lines :

As some tall cliff, that lifts its awful form,
Swells from the vale, and midway leaves the storm,
Though round its breast the rolling clouds are spread,
Eternal sunshine settles on its head.

His view of poetry and his devotion to it are truly Romantic:

And thou, sweet Poetry, thou loveliest maid,
Still first to fly where sensual joys invade,
.....
.....
Thou source of all my bliss, and all my woe,
That found'st me poor at first, and keep'st me so ;
Thou guide, by which the nobler arts excel,
Thou nurse of every virtue, fare thee well !

The last two lines foreshadow some of the opinions expressed by Shelley in his "Defence of Poetry".

"The Traveller", which contained the germ of "The Deserted Village", does not belong to the annals of Romanticism, but the "Oratorio" presents several good lyric stanzas, and the "Threnodia Augustalis" shows the influence of Collins.

Goldsmith's contribution to Romantic poetry was small but, because of his popularity, noteworthy ; Goldsmith influenced the new movement more by authority than by fact.

Six years after the appearance of "The Deserted Village", John Scott (1730-1783) published "Amwell". This poem, preceded by his "Four Elegies" (1760), was followed in 1782 by a collected edition of his verse, including the best of his early work and much that was new.

In the "Four Elegies, Descriptive and Moral", Scott evidently aimed, in the separate titles, at hinting his discipleship to Thomson, whom he resembles in being truly "descriptive and moral". Nature figures largely in these poems ; nowhere more attractively than in the lines :

Farewell the pleasant violet-scented shade,
The primros'd hill, and daisy-mantled mead ;
The furrow'd land, with springing corn array'd ;
The sunny wall, with bloomy branches spread :

Farewell the bow'r with blushing roses gay ;
Farewell the fragrant trefoil-purple'd field ;
Farewell the walk through rows of new-mown hay,
When ev'ning breezes mingled odours yield.

The four "Moral Eclogues" all begin with the description of some scene from Nature and proceed to an ethical disquisition. In "Eclogue II", Scott dares to treat of things particular, —such as Johnson condemned as being too trivial for poetry :

Sweet was the cover where the swains reclin'd !
There spread the wild rose, there the woodbine twin'd,
There stood green fern ; there o'er the grassy ground,
Sweet camomile and alehoof crept around ;
And centaury red and yellow cinquefoil grew,
And scarlet campion, and cyanus blue ;
And tufted thyme, and marjoram's purple bloom,
And ruddy strawberries yielding rich perfume.

"Amwell : a Descriptive Poem", in blank verse, has considerable merit. As Chalmers wrote in 1810, "Amwell will ever

deserve a distinguished place among descriptive poems". Scott there proved that he really loved Nature and "viewed [her] with the eye of a genuine poet" ; moreover, passing beyond generalised descriptions, he wrought detailed landscapes, some of which display great objective ability. Of an actual landscape, he says :

How beautiful,
How various is yon view ! delicious hills
Bounding smooth vales, smooth vales by winding streams
Divided, that here glide through mossy banks
In open sun, there wander under shade
Of aspen tall, or ancient elm, whose boughs
O'erhang gray castles, and romantic farms.

Throughout this poem, he conveys definite scenes with notable skill, as for instance in the lines :

How picturesque !
Where slow beneath that bank the silver stream
Glides by the flowery isle, and willow groves
Wave on its northern verge, with trembling tufts
Of osier intermix'd. How picturesque
The slender group of airy elm, the clump
Of pollard oak, or ash ; with ivy brown
Entwin'd ; the walnut's gloomy breadth of boughs,
The orchard's ancient fence of rugged pales,
The haystack's dusky cone, the moss-grown shed,
The clay-built barn ; the elder-shaded cot,
Whose white-wash'd gable prominent through green
Of waving branches shows ;
. ; the wall with mantling vines
O'erspread, the porch with climbing woodbine wreath'd,
And under sheltering eaves the sunny bench,
Where brown hives range.

Scott excelled in the use of apt epithets, as we see by the preceding quotations and the following example :

... Broad umbrageous oak, and spiry pine,
Tall elm, and linden pale, and blossom'd thorn.

In the "Advertisement" to the two "Amoebœan Eclogues", he pointedly observed : "Much of the rural imagery which our country affords, has already been introduced in poetry ; but

many obvious and pleasing appearances seem to have totally escaped notice. To describe these is the business of the following Eclogues".—The stricture-part of this statement reminds us of the fact that John Scott wrote criticisms of literature, and in these showed, as Professor Saintsbury has put it, "glimmerings" of Romanticism.—The second piece belongs to the boring instructive genre so common in Eighteenth-century literature, but the first, "Rural Scenery", contains numerous little descriptions of Nature. Here, again, the author displays his preference for detailed and objective painting of scene, as in this picture :

Palemon's garden hawthorn hedges bound,
 With flow'rs of white, or fruit of crimson, crown'd ;
 There vernal lilacs show their purple bloom,
 And sweet syringas all the air perfume ;
 The fruitful mulberry spreads its umbrage cool,
 And the rough quince o'erhangs the little pool...

In the "Odes", too, Scott gives free rein to his love of Nature. In "A Landscape", the poet, after gracefully depicting the quiet countryside, concludes, with a delicately Romantic wistfulness, on this sad and melancholy note :

How the view detains the sight !
 How the sounds the ear delight !
 Sweet the scene ! but think not there
 Happiness sincere to share :
 Reason still regrets the day
 Passing rapidly away ;
 Less'ning life's too little store ;
 Passing, to return no more !

Ode VII, "Written in Winter", offers an effective "atmosphere" :

While in the sky black clouds impend,
 And fogs arise and rains descend,
 And one brown prospect opens round
 Of leafless trees and furrow'd ground ;
 Save where unmelted spots of snow
 Upon the shaded hill-side show ;
 While chill winds blow, and torrents roll.
 The scene disgusts the sight, depresses all the soul.

"Written after a Journey to Bristol" should be noted as con-

taining a fine description of the more beautiful parts of that city, a warm tribute to Chatterton, and a romantic thought in the closing stanzas :

For me — Imagination's power
Leads oft insensibly my way,
To where at midnight's silent hour,
The crescent Moon's slow-westering ray
Pours full on Redcliffe's lofty tow'r,
And gilds with yellow light its walls of gray.
Midst Toil and Commerce slumb'ring round,
Lull'd by the rising tide's hoarse roar,
There Frome and Avon willow-crown'd,
I view, sad-wandering by the shore.

The last line recalls Wordsworth's "Sole-sitting by the shores of old romance".

Scott prefaced the 1782 edition of his verse with the words : "The whole may perhaps afford an innocent and agreeable amusement to the lovers of nature and poetry" : it has indeed afforded such amusement to admirers of pleasant Nature-poetry. He may not have had much influence on the Romantic poetry of the last quarter of the century, but he stands out a fairly important figure in the troop of writers that forwarded the cause of Nature in our literature : as a Romanticist, intrinsically considered, he has more significance for the new movement than can justly be assigned to Jago and Falconer, and, while no comparison is dreamt-of, on the score of poetic ability, he deserves more attention under this aspect than does Goldsmith.

A writer of much stronger verse than John Scott's, Crabbe published in 1775 his little-known "Inebriety", in 1780 "The Candidate", in the following year "The Library", in 1783 "The Village"—the best of his Eighteenth-century poems, and two years later "The Newspaper". Though his Nineteenth-century work does not concern us here, we must mention that after a silence of twenty-two years he issued "The Parish Register", then "The Borough" and two sets of "Tales" : Crabbe wrote about five-sevenths of his poetry after his fiftieth year, and this later verse is better than the earlier : nevertheless, his activities from 1775 to 1785 have a vital importance for the history of early English Romanticism.

Some of Crabbe's minor *Juvenilia* reveal him rather differ-

ent from what readers of his 1781-and-after poems think him. "The Wish", written about 1774, "Cupid", "Solitude" and several other early pieces prove that while he may never have become a great lyrist, he yet had the lyrical sentiment, as we may perceive by the following lines from "The Wish" :

My Mira, shepherds, has a voice
 As soft as Syrinx in her grove,
 As sweet as echo makes her choice,
 As mild as whispering virgin-love :
 As gentle as the winding stream
 Or fancy's song when poets dream.

A poem with a similar title shows that as early as 1778 Crabbe was obviously feeling his way to the more definitely moral genre of his principal pieces ; he prays that he may given the power,

To paint the passions, and to teach mankind
 Our greatest pleasures are the most refined ,
 The cheerful tale with fancy to rehearse,
 And gild the moral with the charm of verse.

In lines probably written two years earlier, he was, however, wholly lyrical :

Ah ! blest be the days when with Mira I took
 The learning of Love
 When we pluck'd the wild blossoms that blush'd in the grass.

In "The Resurrection" he curiously compared the Christian Resurrection with the renaissance of the seasons; something of Smart appears in this poem.

But the best of his minor Juvenilia was the "Fragment, Written at Midnight" (in 1779) ; the second stanza indicates a mind thoroughly in sympathy with the grand aspects of Nature:

Still I press on, and now before me find
 The restless ocean, emblem of my mind ;
 There wave on wave, here thought on thought succeeds,
 Their produce idle works and idle weeds.
 Dark is the prospect o'er the rolling sea,
 But not more dark than my sad views to me ;
 Yet from the rising moon the light beams dance
 In troubled splendour o'er the wide expanse ;

So on my soul, whom cares and troubles fright,
 The Muse pours comfort in a flood of light. —
 Shine out, fair flood ! until the day-star flings
 His brighter rays on all sublunar things

“Inebriety”, the longest of Crabbe’s poems written before 1780 (it runs to some six hundred lines), constitutes a satire striking rather for its vigour and freshness than for incisiveness and subtlety. It owes much to Pope and bespeaks the moralist ; yet even here we may note I, 9-26, I, 59-65, and II, 118-128, as three passages significant for early Romanticism, just because the presence of fine descriptive lines in so thoroughly moral a poem points to a deep innate regard for Nature.

“Midnight”, written about 1779, and first ascribed to him by Edward Dowden early in the present century, “unless it be a transcript by Crabbe from some other Eighteenth-century poet, of which there is no evidence, may be assumed to be of his authorship”. Dowden was probably right, for though we find in this poem a rapidity of movement rare in Crabbe’s long serious pieces written before 1800, yet here we may have his great energy translated into verse without the cramping fear of public censure. I must, however, admit that had this poem been put before me anonymously, I would very tentatively and wonderingly have ascribed it to Crabbe : it might well have been written by Collins become lengthy or Beattie diverted into a measure new to him and deeply impressed by Nature, for “Midnight” has a lightness combined with dignity that somehow doesn’t tally with the normal Crabbe. Nevertheless, it may have come from a particular inspiration ; and, as it was found among his MSS, we must assume it to be his until the contrary be beyond all doubt.

Of “Midnight”, which consists of five hundred lines, the earlier half is distinctly Romantic in its general atmosphere and phrasing ; the latter half, moral—but graphically so. We meet, in Eighteenth-century poetry, with few descriptions so rich and arresting as the following :

The morn is banish’d now, nor down the hill
 Slopes the faint shadow ; now in other realms
 She drinks the dew that on the vi’let’s lip
 Slept through the night ; and, with her golden dart
 Bays the pale moon, retiring from the view.

In other climates, from the rays of noon
 Embower'd, Content lies sleeping ; and the palm
 Drinking the fiery stream, plays o'er the brow
 Of shaded weariness ; and distant now
 Draws meek-ey'd Eve, with even hand and slow,
 The fringed curtain of the setting sun,
 Ting'd with the golden splendour he bequeaths,
 The brief, but beauteous legacy of light.
 'Tis midnight round us, canopied by dim
 And twinkling orbs that, gleaming ghastly, gild
 The restless bosom of the briny deep.
 The fiery meteor in the foggy air
 Rides emulous of fame and apes the star,
 Till, in the compass of a maiden's wish,
 It mocks the eye, and sheds an igneous stream
 Within the bosom of oblivion.

"The Candidate", which on its appearance in 1780 attracted little notice, likewise calls for a more than cursory consideration. In the "Introductory Address of the Author to his Poems", Crabbe (varying Martial ?) urges his poem thus :

Before the lords of verse a suppliant stand,
 And beg our passage through the fairy land :
 Beg more — to search for sweets each blooming field,
 And crop the blossoms, woods and valleys yield ;
 To snatch the tints that beam on Fancy's bow,
 And feel the fires on Genius' wings that glow.

"The Candidate" contains numerous brief references tellingly made to Nature and to mythology, and possesses a restrained enthusiasm and a poetic impulse more noticeably than in Crabbe's later Eighteenth-century work,—qualities that may be in part illustrated by the following lines :

There was a night, when wintry winds did rage,
 Hard by a ruin'd pile I met a sage ;
 Resembling him the time-struck place appeared,
 Hollow its voice, and moss its spreading beard ;
 Whose fate-lopp'd brow, the bat's and beetle's dome,
 Shook, as the hunted owl flew hooting home.
 His breast was bronzed by many an Eastern blast,
 And fourscore winters seem'd he to have past ;
 His thread-bare coat the supple osier bound,
 And with slow feet he press'd the sodden ground ;
 Where, as he heard the wild-wing'd Eurus blow,
 He shook, from locks as white, December's snow ;

Inured to storm, his soul ne'er bid it cease,
But lock'd within him meditated peace.

More conventionally Romantic is that passage of fifty lines beginning :

Soft joys in evening's placid shades were born,
And where sweet fragrance wing'd the balmy morn.
When the wild thought roved vision's circuit o'er,
And caught the raptures, caught, alas ! no more.

"The Library" is mainly didactic and moral : it offers, indeed, only two passages distinctly Romantic. We come on a good example of subjectivity :

Alas ! we fly to silent scenes in vain ;
Care blasts the honours of the flow'ry plain :
Care veils in clouds the sun's meridian beam,
Sighs through the grove and murmurs in the stream

Lines 543-564 show that, when young, Crabbe delighted in reading the old Romances, and his praise bears testimony to the influence of the Mediaevalists ; but in the succeeding verses he rejects Romance :

Enchantment bows to Wisdom's serious plan,
And Pain and Prudence make and mar the man,

In "The Village" he sombrely depicts village-life, with simple phrase and with incisive satire mellowed by a deep pity. He throws scorn on pastoral pictures of a farm-labourer's existence :

I paint the cot,
As Truth will paint it, and as Bards will not ;

he made it his business "to protest against the sentimental unrealism as to rural life of which Rousseau was the prophet and Goldsmith to some extent an interpreter in England" (Bernard Holland). But by his clear-cut descriptions of Nature, Crabbe prepared the way for Wordsworth, as e. g. in the following passage :

Lo ! where the heath, with withering brake grown o'er,
Lends the light turf that warms the neighbouring poor ;

From thence a length of burning sand appears,
 Where the thin harvest waves its wither'd ears ;
 Rank weeds, that every art and care defy,
 Reign o'er the land, and rob the blighted rye :
 There thistles stretch their prickly arms afar,
 And to the ragged infant threaten war ;
 There poppies, nodding, mock the hope of toil ;
 There the blue bugloss paints the sterile soil ;
 Hardy and high, above the slender sheaf,
 The slimy mallow waves her silky leaf ;
 O'er the young shoot the charlock throws a shade,
 And clasping tares cling round the sickly blade ;
 With mingled tints the rocky coasts abound,
 And a sad splendour vainly shines around.

That passage is effective by its naked truth and picturesque by its sheer objectivity ; the simplicity of diction and the directness of outlook are agents in the dispersal of the ornate and the periphrastic. The only other passages that one can adduce as displaying the Romantic spirit are the concluding stanza and the lines in which Crabbe conveys human acts in terms of trees and river ; the latter :

As the tall oak, whose vigorous branches form
 An ample shade and brave the wildest storm,
 High o'er the subject wood is seen to grow,
 The guard and glory of the trees below ;
 Till on its head the fiery bolt descends,
 And o'er the plain the shatter'd trunk extends ;
 Yet then it lies, all wondrous as before,
 And still the glory, though the guard no more.

"The Newspaper" has very little of Romanticism ; that little consists in several figures drawn from Nature.

Throughout Crabbe's Eighteenth-century work, we see three outstanding qualities (it was not till his mature poems that he displayed his splendid ability in narrative) : a stressing of the human element, a deeply moral attitude, and a keen love of Nature.

The stressing of the human element takes two forms : social pity and vigorous characterisation, the latter including the able psychology. To illustrate Crabbe's profound compassion for suffering mankind, it were best to quote his grim, realistic description (of the kind employed by Thomas Hardy, who was influenced in this direction by the poet) of a poorhouse,

Whose walls of mud scarce bear the broken door ;
 There where the putrid vapours, flagging, play,
 And the dull wheel hums doleful through the day ; —
 There children dwell who know no parents' care ;
 Parents, who know no childrens' love, dwell there !
 Heart-broken matrons on their joyless bed,
 Forsaken wives, and mothers never wed ;
 Dejected widows with unheeded tears,
 And crippled age with more than childhood fears ;
 The lame, the blind, and far the happiest they !
 The moping idiot, and the madman gay.

Social pity underlay much Nineteenth-century Romantic verse, but it was never more poignantly expressed than by Crabbe : Thomas Hood gave to it more of pathos, though less naked force. Moreover, Crabbe excelled in character-drawing : he looked around him and produced vivid, individual figures ; in shrewdness of observation upon human kind, he and Burns stand out among Eighteenth-century Romantic poets, for they portrayed characters that both grip by their intense reality and reveal deep sympathy in their authors.

Crabbe's moral outlook so closely concerned his treatment of Nature that it calls for only a very brief separate notice. He was a profound moralist but far from being rigid : somewhere he asked : "What worth has Virtue by Desire untried?" In "The Candidate" he spoke of wishing to "give the moral Flora to the mind" : he was, in fact, a moral describer and an ethical interpreter of Nature.

Crabbe, "though nature's sternest painter, yet the best" according to Byron, lived most of his life in the country ; an enthusiastic botanist and entomologist, he came to know Nature very intimately. With Rupert Brooke's strictures on landscape-painters, compare this challenge to those who gravely endeavour to rival Nature's hues :

And wouldst thou, Artist ! with thy tints and brush,
 Form shades like these ? Pretender, where thy blush ?

In one of his late poems, he affirms that

It is the Soul that sees ; the outward eyes
 Present the object, and the Mind describes.

It was in this section, "The Lover's Journey", that Crabbe let

himself go most freely in description of Nature : the "Journey" should be studied along with the early examples quoted above. In short, he observed Nature closely and affectionately, in both the grand and the detailed manner ; he drew, from her, illustrations of moral law ; and he clothed his impressions, embodied his convictions, in apt and often beautiful words (for the loveliest scenic passage, one has to read those lines in "The Maid's Story" in "Tales of the Hall" which begin, "There was a day, ere yet the autumn closed").

Such in brief was the early verse of the poet whose fame commenced to wane about 1820, though collected editions of his work have appeared in 1832, 1847, 1854, 1867, and later ; with the beginning of the present century came a reaction in his favour.

Thus Crabbe belongs to Eighteenth-century Romanticism, to which he was a very important contributor, much less on account of the three usually-read poems published 1781-5 than by reason of "The Candidate", the longer "Midnight", and the short *Juvenilia* : in those pieces, it is true, he lacked the force that characterises his seven principal verse publications, but he displayed a delightful freshness and spontaneity, with numerous lyrical and semi-lyrical touches and noteworthy references to Nature.

Resembling Crabbe in many ways, Cowper published most of his original verse in the Eighties : "Poems" in 1782, "The Task" in 1785. Another volume of "Poems" came out in 1798. He is a figure difficult to place satisfactorily in the Romantic movement, and to do so we must keep in mind the qualities shown in his delightful correspondence—"the affectionate rallying, the gentle mischievousness, the familiarity which despises nothing of any interest as too humble and too little, side by side with a quiet pathos and a moral purport deep and strong" (Seccombe). The key to his poetry lies in his own statement :

The poet's lyre, to fix his fame,
Should be the poet's heart.

Compare with Shelley's assertion that the poet is the greatest lawgiver, this of Cowper :

A terrible sagacity informs
 The poet's heart, he looks to distant storms,
 He hears the thunder ere the tempest lowers,
 And arm'd with strength surpassing human powers,
 Seizes events as yet unknown to man,
 And darts his soul into the dawning plan ;

and a true poet is he who possesses

Fervency, freedom, fluency of thought,
 Harmony, strength, words exquisitely sought,
 Fancy that from the bow that spans the sky,
 Brings colours dipt in heaven that never die,
 A soul exalted above earth, a mind
 Skill'd in the characters that form mankind : —

quotations from "Table Talk", the most interesting piece in the moral and reflective volume of 1782.

But Cowper's general poetic fame and nearly all his "new movement" significance rest on "The Task", which met with complete success and firmly established the reputation of its author, and on some fifteen short pieces. "The Task" has a few very dry passages, but it is most readable, especially if one takes it in leisurely fashion : it contains keen characterisation, a fascinating series of sidelights on Cowper's personality, shows ever and anon his sympathy with men, and presents many arresting and sensitive descriptions of scenes from Nature. ("Tirocinium", which weightily and lengthily recommends private as opposed to public education, has no importance for Romanticism).

"John Gilpin", which appeared in 1782 in "The Public Advertiser", had a great success both in London and in the provinces : it deserved its vogue, for it possesses, in a marked degree, the qualities of verve, simplicity, humour, and a most suitable galloping measure. "Boadicea", a splendid martial poem—dignified, vigorous, graphic, recalls Gray's Pindaric, "The Bard" ; "The Retired Cat" well exemplifies the effective manner in which Cowper sang of domestic animals, which he loved and understood ; "The Poplar Field" lyrically sings of Nature. "Yardley Ook" (composed in 1791) is one of the author's most striking and distinctive poems, "with passages", as Mr. Seccombe neatly says, "of almost Miltonic grandeur and of Wordsworthian intimacy and charm". Hugh Miller, describing

the oak about fifty years later, suggestively wrote : "If asked to illustrate that peculiar power which Cowper possessed above all modern poets, of taking the most stubborn and intractable words in the language, and bending them with all ease round his thinking, so as to fit its every indentation and irregularity of outline... I would at once instance some parts of 'Yardley Oak', e. g. the lines :

Embowel'd now, and of thy ancient self
 Possessing naught but the scoop'd rind, that seems
 A huge throat, calling to the clouds for drink,
 Which it would give in rivulets to thy root,
 Thou temptest none, but rather much forbid'st
 The feller's toil, which thou couldst ill requite.
 Yet is thy root sincere, sound as the rock,
 A quarry of stout spurs, and knotted fangs,
 Which, crook'd into a thousand whimsies, clasp
 The stubborn soil, and hold thee still erect.

"The Loss of the Royal George" strikes home with its manly pathos and direct relation of facts. "On the Receipt of my Mother's Picture" (written 1790) forms one of the most dignified and at the same time affecting memorials of filial love, while "To Mary" (composed in 1793)—a poem that Tennyson admired intensely—sets forth in exquisite fashion his gratitude to Mrs Unwin,—a piece eminently tender, direct, and simple. The sonnets number seven : "To George Romney, Esq." proffers witty, sun-lit flattery ; but "To Mrs Unwin" is easily the finest, and, grave like Milton's poems in this genre, it nobly voices a deep regard and an imperishable gratitude.

The general body of Cowper's verse bears certain close resemblances to Crabbe's Eighteenth-century poems, widely as their poetry differs in total effect and prevailing atmosphere. Those of Cowper's outstanding qualities (apart from technique) which most concern the Romantic significance of the author of "The Task" are his unaffected simplicity and sincerity of character, his stressing of the human element, and his profound sympathy with and fine descriptions of Nature (both scenic and animal). Cowper's language is often far from simple, but, no matter how abstract his theme and his treatment thereof, his gentle and single nature, unhesitatingly and clearly revealed, shines through with great charm.

Like Crabbe, he was inspired by the "enthusiasm of humanity" : he loved his fellow-creatures, yet scourged vice. In the third book of "The Task" he cries :

What's the world to you ?
 Much. I was born of woman, and drew milk
 As sweet as charity from human breasts.
 I think, articulate, I laugh and weep
 And exercise all functions of a man.
 How then should I and any man that lives
 Be strangers to each other ?

And a little further on, he says :

Neither can I rest
 A silent witness of the headlong rage
 Or heedless folly by which thousands die,
 Bone of my bone, and kindred souls to mine.

The human element appears also in his incisive and realistic "portraits" ; perhaps as good as any are the sketches of the country squire at church (in "Charity") and of the pseudo-connoisseur ("The Task", Book VI). His luminous treatment of subjective themes, for he saw deep into the human heart—his own as well as that of others, may be illustrated by the passage :

I was a stricken deer that left the herd
 Long since : with many an arrow deep infixt,
 My panting side was charged, when I withdrew
 To seek a tranquil death in distant shades.
 There was I found by one who had Himself
 Been hurt by the archers.

Very important too is his attention to Nature, both in its broad and in its more particular aspects—in its still and its animal life. The keynote to his treatment is to be taken from the verses,

Nature, enchanting nature, in whose form
 And lineaments divine I trace a hand
 That errs not, and find raptures still renew'd,
 Is free to all men, universal prize.

Two passages from "The Task" show that he was ever a keen Nature-lover :

My very dreams were rural, rural too
The first-born efforts of my youthful muse,
Sportive, and jingling her poetic bells
Ere yet the ear was mistress of their powers ;

and :

I have loved the rural walk through lanes
Of grassy swarth cropt by nibbling sheep,
And skirted thick with intertexture firm
Of thorny boughs ; have loved the rural walk
O'er hills, through valleys, and by river's brink,
E'er since a truant boy I pass'd my bounds
To enjoy a ramble on the banks of Thames.

He was not only an aesthetic but a moral enjoyer of Nature :

Constant rotation of the unwearied wheel
That nature rides upon, maintains her health,
Her beauty, her fertility ..°.
Winds from all quarters agitate the air,
And fit the limpid element for use,
Else noxious : oceans, rivers, lakes, and streams
All feel the refreshing impulse, and are cleansed
By restless undulation.

• Even definitely religious :

One spirit — His
Who bore the plaited thorns with bleeding brows,
Rules universal nature
His presence who made all so fair, perceived,
Makes all still fairer.

Like Thomson and Crabbe, Cowper sings of Nature as the production of the divine artist :

Lovely indeed the mimic works of art,
But nature's works far lovelier.
.....
But imitative strokes can do no more
Than please the eye, sweet nature every sense.

It is true that, in describing Nature, he "lacked the vivid touch

of Burns, he was not a botanist like Gray ; he was a stranger to the rapture of Wordsworth, to the ecstasy of Keats"; lacking these things, he yet had a notable distinctive manner ; but surely the able critic from whom I quote that stricture did not really find in Cowper's Nature-poetry "something of the rusticated city scholar ?" That criticism originated in Hazlitt, who, penetrating as he was, sometimes voiced queer prejudices. One must go with unbiassed mind to the "documents" : besides several passages cited above, the following will probably convince readers that Cowper possessed an intimate and versatile knowledge of, and a deep and sympathetic love for, Nature :—Book I, verses 183-206, 302-320, 338-349, 759-763 ; Book IV, 120-133, 311-332 ; V, 1-10, 21-29, 96-126 ; and VI, 57-84, 109-114, 141-180. Book I offers a powerful passage :

Mighty winds

That sweep the skirt of some far-spreading wood,
 Of ancient growth, make music not unlike
 The dash of ocean on his winding shore,
 And lull the spirit while they fill the mind,
 Unnumber'd branches waving in the blast,
 And all their leaves fast fluttering, all at once.
 Nor less composure waits upon the roar
 Of distant floods, or on the softer voice
 Of neighbouring fountain, or of rills that slip
 Through the cleft rock, and chiming as they fall
 Upon loose pebbles, lose themselves at length
 In matted grass, that with a livelier green
 Betrays the secret of their silent course.
 Nature inanimate employs sweet sounds,
 But animated nature sweeter still,
 To soothe and satisfy the human ear.
 Ten thousand warblers cheer the day, and one
 The livelong night : nor these alone whose notes
 Nice-finger'd art must emulate in vain,
 But cawing rooks, and kites that swim sublime
 In still repeated circles, screaming loud,
 The jay, the pie, and even the boding owl
 That hails the rising-moon, have charms for me.

Cowper ranks with Thomson, Burns and Crabbe, as one of the keenest observers and most inspired interpreters of Nature in the English poetry of his century. This theme represents the most important aspect of English Romanticism ; and by this

statement I mean Nature in her extrinsic as well as her intrinsic manifestations and influence.

Nor must we overlook Cowper's importance in the matter of form. In the use of unusual and often awkward words, he set classical rules at defiance ; he gave an air of spontaneity to all he wrote, narrated fluently, described vividly and exactly ; his diction is decidedly various. "As regards skill in adapting his metre to his theme, Cowper", says Mr. Seccombe, "has rarely been surpassed; and one knows not whether to admire most his handling of the trochaics in "Boadicea", of the anapaests in "The Poplars are Fell'd", or "I am Monarch of all I survey", or the iambics in "Toll for the Brave", or "The Nightingale and the Glow-worm". He wrote few sonnets, but one "To Mrs. Unwin" is an acknowledged masterpiece" and in blank verse "he rose at times to complete mastery" The influence of Shakespeare, Milton, and Thomson appears definitely in his blank verse : Shakespeare he imitated very cleverly in the lines "Trust me, the mead of praise, dealt thriftily. From the nice scales of judgment", etc ; from Milton, "whose genius had angelic wings", he reproduced numerous cadences in "The Task"; Thomson, whom he admired, gave him hints in theme and manner.

Thomson, Cowper and Crabbe stand out as by far the most important of the moral describers of Nature, and the two later poets marked a step in advance : with them the blending of Nature and morality was complete and always spontaneous, while Thomson seemed at times to superimpose his moral interpretation upon his aesthetic description. Their work was continued and, just occasionally, glorified by Wordsworth, who certainly owes to all three an immense debt.

The Moral Describers, then, had much to do with the evolution of English Romanticism ; they set afoot the Nature-movement, which became in the Nineteenth Century more lyrical ; towards the treatment of Nature in lyrics, Ramsay, Collins, Gray, and Burns also greatly contributed. That is what the Lyrical Writers, the Scottish Poets, and the Moral Describers of the Eighteenth Century had especially in common.

CHAPTER 6.

THE MEDIAEVALISTS.

Romantic Fancy still, that lov'd to roam
Thro' the drear desert, and enchanted dome,
To view the perils of adventurous Knight
In stately tournament, or hardy fight,
To hear the Giants gorg'd with human blood,
Of Dragon's lurking in the charmed wood,
Of Paynim-Foes in sable steel arrayed,
The Dwarf attendant, and the Warrior-Maid,
Of herbs unblest that drug the witching bowl,
And talismans that earth and air control,
Oh crystal globes which future fates unfold,
And amber streams that roll o'er sands of gold,
Of fragrant isles which diamond rocks surround,
Of wailing Ghosts in iron durance bound,
Of fiery walls to Demon-Guards assign'd,
Of labouring Fiends to hollow mines confin'd,
Of warning voices sent from opening graves,
Of gaudy pageants seen in twilight caves,
Of viewless harps that breathe from airy bowers,
Of golden bridges rais'd by Goblin-Powers,
Of winged steeds thro' fields of air that soar,
And magic marks that speed from shore to shore.

So wrote Thomas Russell in his poem "To Cervantes", composed in the Seventeen-eighties : this list of themes beloved by "romantic Fancy" describes admirably the heroic and the magical elements contained in the "Mediaeval" productions and the collections of old English literature that appeared in England in the Eighteenth Century.

The Mediaevalists, seemingly easy to treat, require careful handling. Various streams, commencing at points isolated enough, showed a tendency to join other streams ; and it was only in the Seventeen-sixties that the many tributaries united to form the broad, strong river of Mediaevalism.

In 1706-11 Watson issued his "Choice Collection of Comic and Serious Scottish Songs" ; this work indicated one of the most important lines on which Mediaevalism was actively to operate : folk-songs. In the "Spectator" Addison wrote an essay on "Chevy Chase" and the Border Ballads. On the influence exerted by this favourable notice, Arrmstrong's "Taste", printed in 1753, supplies an interesting commentary (the scorn with which the couplet is ushered-in attests the value of the evidence) :

Thanks to heaven and Addison's good grace,
Now every fop is charmed with Chevy Chase.

In 1716 Hearne commenced publishing a series of English chronicle histories, which helped to lend reality to the ballads that were rapidly coming to be widely read. About the same time appeared "Colin and Lucy", long the most popular production of Tickell. This ballad was followed in 1721 by Parnell's "Fairy Tale", in 1724 by Mallet's ballad "William and Margaret" and by Lady Wardlaw's "Hardyknot", which figured in Ramsay's "Ever Green". "Ever Green", like the "Tea-Table Miscellany" of the same year, collected much of the wealth of song and ballad scattered throughout Scotland; the "Miscellany" contained also English verse, and attained its twelfth edition before the author's death in 1758 : Ramsay, then, had, as an editor, much to do with the growing interest in early times and mediaeval literature. While all these works were gradually influencing the minds of the educated, there appeared in 1737 the "Muses Library", which contained old verse. In 1742 Shenstone brought out "The Schoolmistress", with diction and metric imitated from Spenser, and thus he began that group of Spenserian poems which, by the old-world look of the language and the attempt at reproduction of bygone sentiments, contributed in a small way in the matter of themes, and to a considerable extent by the literary authority of their authors, to the mediaeval revival in our literature : we must specially note Thomson's "Castle of Indolence" in 1748 and Beattie's "Minstrel" in 1771-4, while Mickle's "Concubine" (1767) also deserves notice. Soon after the appearance of "The Schoolmistress", Dodsley by publishing his "Select Collection of Old Plays" provided an easy transition between

modern and mediaeval literature. In 1754 Thomas Warton materially assisted the advance of Mediaevalism with his "Observations on the Faerie Queene". The following year, Paul Henri Mallet issued his "Introduction à l'histoire de Dannemarc", which, dealing in part with northern mythology and the Eddaic writings, marked an epoch in European literature and powerfully influenced Gray and his disciples: in 1760, Macpherson published the "Fragments of Ancient Poetry", supposed to be drawn from Erse; in 1761 came his "Fingal", in 1763 his "Temora", and two years later he collected "Poems of Ossian"; while in 1763 Percy brought out "Five Pieces of Runic Poetry, translated from the Islandic", and a year later Evan Evans issued his "Specimens of the Poetry of the Antient Welsh". Balladry also, during these years, took an upward leap: in 1762 appeared Hurd's "Letters on Chivalry and Romance", which, moreover, greatly affected Mediaevalism as a whole; and in 1765, Percy's "Reliques of Ancient English Poetry"—the work most important for English "Mediaevalism". By its variety of theme and quality and date it summarised and brought to a head the previously separate and indeterminate trends caused by the study of old English history and literature. Balladry exercised a more lasting influence on Romanticism than did the "Northern" mythology and writings, and to balladry Percy was, historically and for literature, a more significant contributor than Pinkerton, Ritson, and Scott. The worthy bishop, besides, by reprinting "The Household Book of the Earl of Northumberland in 1512", provided a very valuable commentary on the domestic life of a period that stood, for Eighteenth-century writers, as late Mediaeval. In the second edition of "The Vicar of Wakefield", a year after the "Reliques", was published Goldsmith's "Edwin and Angelina" (or "The Hermit"). In 1773 Grose issued his "Antiquities of England and Wales"; the following year saw the first volume of Thomas Warton's "History of English Poetry", which, completed in 1781, threw open much hitherto neglected literature,—literature that made for Romanticism in general and Mediaevalism in particular. In 1775 Tyrwhitt gave to the world his carefully-edited text of Chaucer, and two years later rendered to English literature an almost inestimable service by publishing Chatterton's "Rowley Poems", which probably more than any other original "Mediaeval" work of the Eighteenth Century influenced the post-1798 Romantic

poets. From the publication of the "Rowley Poems" until the close of our period, no outstanding original "Mediaeval" poetry made its appearance : but the last quarter of the Eighteenth Century abounded in collections of old literature and in other works that furthered "Mediaevalism". An exotic atmosphere had come with Hoole's "Version of Tasso" in 1763, and was strengthened by Mickle's translation of Camoen's "Lusiad" in 1775 and Hoole's "Ariosto" in 1783; the Gothic novel represented an outside stimulus ; old songs and ballads constituted in some cases all, in other cases much, of the material presented by Thomas Evans' "Old Ballads... with some of Modern Date" in 1777, Pinkerton's three works—"Scottish Tragic Ballads" in 1781, "Select Scottish Ballads" two years later, and "Ancient Scottish Poems" in 1786, three important anthologies edited by Ritson—"Select Collection of English Songs" in 1783, "Northern Garlands" (1783-1793), and "Robin Hood Ballads" in 1795 ; Johnson's valuable "Scot's Musical Museum" in 1787 ; nor must we forget Ellis's "Specimens of Early English Poets", which was popular enough to necessitate a second edition in 1801, and Grose's "Antiquities of Scotland" in 1791.

Thomas Tickell (1686-1740) has his very small place in early Romanticism by reason of this ballad "Colin and Lucy", which, simple in language and pathetic in theme, was once famous ; Goldsmith and Gray praised it very highly. The forsaken maid vows on her death-bed that her corpse will meet the faithless bridegroom—a suitable ballad subject, effectively handled.

In Pope's selection of Parnell's verse (1721) was included "A Fairy Tale". It has its significance : it was an original ballad, written a little before the 1719 publication of old Scottish poetry and nearly fifty years before the appearance of the "Reliques": it tells of fairies and magic : the old ballad manner is obtained with considerable skill ; the spelling, though open to the reproach of pedants, has a real Mediaeval air. This poem, too, appealed to Goldsmith.

In 1724 David Mallet (or Malloch) saw his ballad "William and Margaret" issued in Ramsay's "Tea-Table Miscellany". This was the best piece by Mallet, who produced several other ballads (e.g. the well-known "Edwin and Emma"), none, however, approaching the "William and Margaret", a poem of con-

siderable lyrical merit. In 1757 his "Ballads and Songs" included the best of his work.

Also in 1724, in one of Ramsay's anthologies, appeared the "Hardyknute" of Lady Wardlaw (1677-1727). "It was", wrote Walter Scott, "the first poem I ever learnt, the last I shall ever forget"; a vigorous piece, it was probably written about the same time as Tickell's "Colin and Lucy". Undocumented attempts have been made to ascribe to Lady Wardlaw a number of fine anonymous ballads.

In "Ever Green" Ramsay published his "Vision", a stirring "Mediaeval" poem, in which the atmosphere is forcibly conveyed.

After this early group, we have, if we except Glover's "Admiral Hosier's Ghost"—concerning Mediaevalism only by the fact that it is in ballad form, nothing of note to record until we come to Shenstone's "Schoolmistress", issued in 1742. Shenstone there imitated Spenser in metre, stanza-form, language, sentiment, and manner of description; he succeeded not only in composing a quaint and original poem but also in giving to it a real old-world air. This wholly delightful poem, with a titular character worthy to be compared with the schoolmaster in "The Deserted Village", receives much of its mediaeval atmosphere from the Spenserian spelling and forms (e.g. chaunced, grieven, rushen), and Spenserian words (e. g. shent, perdie, ne, mickle). Three years later, Shenstone wrote "Jemmy Dawson", which, though a "pseudo-ballad", serves to illustrate the hold that balladry was beginning to take on literary men. Pathetic, it does at least surpass Mallet's "Edwin and Emma".

Then, in 1748, Thomson published "The Castle of Indolence", which he had been lazily composing for some fifteen years. Like "The Schoolmistress", it had a moral ("The Castle" reproves indolence and recommends diligent application), it got just the atmosphere it wanted—that of "a pleasing land of drowsyhed", it showed much quiet humour, and it obtained a mediaeval effect by the use of the Spenserian stanza, old spelling, old words, and old forms of words. This poem of slumberous beauty contains some excellent satire: such a combination of opium-drugged music and keen satire was another

Spenserian characteristic.—Writing early in the Nineteenth Century, Allan Cunningham remarked that "The Castle of Indolence" was "regarded by many as the happiest of the efforts of

Thomson : but this seems more the opinion of scholars than of the world at large : for though it is more exquisitely polished, and simple in its language, it wants much of the rapture and poetic warmth of "The Seasons". Scholars and critics are, indeed, divided on the matter, but few will deny that the "Seasons" have a greater historical importance and represent a finer treatment of Nature. From "The Castle of Indolence", which in some lines foreshadows the sensuous beauty of Keats, and in airy loveliness may well have influenced Shelley, let us quote the stanza :

Full in the passage of the vale, above,
A sable, silent, solemn forest stood ;
Where nought but shadowy forms was seen to move,
As Idlesse fancied in her dreaming mood :
And up the hills, on either side, a wood
Of blackening pines, ay waving to and fro,
Sent forth a sleepy horror through the blood ;
And where this valley winded out, below,
The murmuring main was heard, and scarcely heard, to flow.

"Indolence" has not for Romanticism the importance possessed by the "Seasons", as it contains so much that is classical ; yet the blending of the prosaic and the glamorous has something daring about it : "the poem", say Mr. Gosse, "is a curious mixture of romantic melancholy and slippered mirth, of descriptive passages which rise into a clear Aeolian melody, and portraits of real people sketched in the laughter of gentle caricature".

The Wartons, besides assisting Mediaevalism by their critical work, dealt with the Middle Ages in several poems ; Gray did much to popularise the "Northern" element by his Norse and Welsh pieces (which have been treated in the general account of that poet). But, more than these, Macpherson introduced something "new and strange" into our literature. James Macpherson (1736-1796), encouraged by Home and others, brought out in 1760 some pieces translated from the Gaelic, "Fragments of Ancient Poetry collected in the Highlands of Scotland". Aided by a subscription, he prospected further, and in December 1761 (hence the frequently-given date 1762) he issued "Fingal, an Ancient Epic Poem..., together with Several Other Poems composed by Ossian, the son of Fingal, translated from the Gaelic language". Flattered by the tremendous success that "Fingal" enjoyed, and undeterred by various rumours as to imposture, he published "Temora" in 1763 and a

collected edition, "The Works of Ossian", two years later. That "Ossian's" compositions meant Macpherson's is pretty generally accepted : working mostly on oral tradition (an extreme view denies the existence of old Celtic MSS.), he produced what is probably an almost wholly original work. Anyway, the question of sources and transcription does not vitally concern the nature of these "Poems" nor greatly affect their literary value.

Macpherson's works remained very popular in England during the seventies, but then declined until in 1800 they had become food for scholars. When their fame was beginning to fade in England, these writings took on wonderfully in France and gave rise to literary delirium in Germany, while other countries warmly welcomed them. As Wordsworth said, "these mountain monotonies took the heart of Europe with a new emotion and prepared it for that passion for mountains which has since possessed it". Herder and Goethe bear testimony to the influence of Ossian, while the memoirs of Lamartine serve to illustrate his popularity in France from 1790 onwards.

So much has been written on the technical question, so many brief estimates have been made without analysis or illustration of the "poems" themselves, that Macpherson's work incurs the risk of being constantly mentioned without being carefully read ; we can perceive that he really is Romantic only by first-hand criticism.

His themes lack narrative cohesion, yet they are effective : Macpherson drives home the meaning of the various incidents by his skill in conveying atmosphere. "Fingal", however, has a clearly-told story :—Cuthullin, leader of the Irish tribes, engages battle with Swaran : night comes on, leaving the issue in doubt. Next day, Cuthullin loses the fight but manages to cover his retreat. He fears that he has failed in the war because he once slew a friend, and so he goes into retirement. Fingal arrives with his army, which, against Swaran, he entrusts to the heroic Gaul. Gaul, however, is forced to give way ; Fingal rallies him and his army to victory, and then, overcoming Swaran in the fight and taking him prisoner, makes a generous peace. Swaran departs ; Cuthullin is prevailed-on to banish his grief.

"Temora" ranks next to "Fingal" in merit and in general

interest. Ossian mourns for his gallant son Oscar, slain in battle, and speaks with Cathmor, son of Fingal. Once more, Gaul takes charge of Fingal's army. In an interlude, Fingal himself tells how the maid Sul-Malla followed Cathmor to war. Cathmor loves her but resists his passion ; he ends his brave career by dying in battle.

Some of the shorter "poems" have considerable literary value, and one is likely to come on beautiful images and touching or heroic scenes in any of the pieces. "Cath-Loda", though containing some arresting passages, is a disjointed tale, the episodes lacking logical junction ; in some parts, it is only the recurrence of certain names (Fingal, Strina-dona) that keeps intact the thread of narrative. "Comala" presents a single well-knit story of great beauty and simplicity : Comala, probably the original of Edith in Scott's "Lord of the Isles", falls in love with Fingal ; Macpherson justly gave to it the sub-title, "A Dramatic Poem". "Berrathon" is Ossian's lament for the days of his youth. "Lathmor", which best among the shorter poems preserves able characterisation, well distinguishes between the old and cautious warrior, Ossian, and the fiery youth, Gaul. "Dar-Thula" tells the adventure and death, against fearful odds, of Nathos, the lover of fair Dar-Thula, who perishes with him. "Carrie-Thura" relates how Fingal, though the challenged party, spares Frothal, whom he overcomes in single combat. In the poem named after him, Carthon, a young prince, comes from overseas with a host and does battle against Fingal's army ; but he falls from a wound given by his own father, whom he has deemed dead ; thus the theme recalls that of Matthew Arnold's "Sohrab and Rustum". In that pleasing narrative, "Oithona", Gaul rescues Oithona from captivity, but, donning a warrior's equipment, she receives, in a sharp affray, a mortal wound. "Croma" recounts how Malvina, a lovely maid, sorrows for Oscar, the son of Ossian, and how that warrior-bard wins a battle. "Calthon and Colmal" is a love-story : the maid Colmal saves Calthon from her father's guile, and, after a conflict in which her lover's brother meets his death, they marry. In "Sul-Malla of Lunon", Sul-Malla (the chief among Ossian's women characters,—she appears frequently in the poems) invites Ossian and Oscar to a feast and eagerly listens to praise of Cathmor, whom she grows to love.

Throughout most of the Ossianic poems runs a breath of

genuine inspiration : we must not let Macpherson's tendency to tumid phrase, exaggerated sentiment, vagueness of narrative outline, and weakness in character-drawing blind us to the originality and charm of much of his work. Renan, before he became a foremost Celtic scholar, wrote this criticism, which should carry weight even with the detractors of these poems : "...La littérature primitive : Ossian, Homère, les poètes vraiment inspirés, transportés par l'idéal".

Macpherson treated Nature generally in a broad and vague manner and affected especially mountains and mists ; his descriptions of both these scenic features left their mark on European literature,—Balzac went so far as to write to a friend in 1831 that "the Germans have no more the monopoly of the moon than we Frenchmen have of the sun or the Scotch of Ossianic mists." "Temora" opens thus : "The blue waves of Erin roll in light. The mountains are covered with day. Trees shake their dusky heads, in the breeze. Grey torrents pour their noisy streams. Two green hills, with aged oaks, surround a narrow plain. The blue course of a stream is there". In the same poem we find the passage : "The setting sun was yellow on Dora. Grey evening began to descend. Temora's woods shook with the blast of the unconstant wind. A cloud gathered in the west. A red star looked from behind its edge. I stood in the wood alone. I saw a ghost on the darkening air".

Melancholy reigns in all these pieces and potently influenced Goethe in "The Sorrows of Werther", Chateaubriand in "René" and "Atala", Lamartine in all his verse. Take a short illustration from "Temora" : "The mother of Culmin remains in the hall. She looks forth on blue-rolling Strutha. A whirlwind arises, on the stream, dark-eddying round the ghost of her son. His dogs are howling in their place. His shield is bloody in the hall". (Macpherson thus weaves many an old superstition into the texture of his stories.)

Notable, too, is the heroic atmosphere ; doughty deeds are a matter of course ; battle calls forth graphic writing. In "Fingal" : "We rushed to death and wounds. As waves, white-bubbling over the deep, come swelling, roaring on ; as rocks of ooze meet roaring waves ; so foes attacked and fought. Man met with man, and steel with steel. Shields sound ; and warriors fall. As a hundred hammers..., so rose, so rung their

swords". The war-note characterising many Anglo-Saxon poems (c.g. "The Battle of Maldon" and "Brunaburgh") recurs in the following passage from "Berrathon": "The foe came on like a stream. The mingled sound of death arose. Man took man; shield met shield; steel mixed its beams with steel. Darts hiss through the air. Spears ring on mails. Swords on broken buckles bound. As the noise of an ancient grove beneath the roaring wind, when a thousand ghosts break the trees by might, such was the din of arms"; the short, clashing sentences break off into an ample figure.

Figurative language predominates. In "Cath-Loda", a lovely maiden is pictured in the words: "Her eyes were two stars of light. Her face was heaven's bow in showers. Her dark hair flowed round it, like the streaming clouds. Thou wert the dweller of souls, white-handed Strin-dona"; compare this passage: "As the sudden rising of winds; or distant rolling of troubled seas, when some dark ghost in wrath heaves the billows over an isle: an isle; the sea of mist, on the deep, from many dark-brown years. So terrible is the sound of the host, wide-moving over the field".

Rhythmical phrases abound. In addition to quotations already made that illustrate this fact, we may give a sentence from "The Songs of Selma": "My voice remains, like a blast, that roars, lonely, on a sea-surrounded rock, after the winds are laid".

Almost anywhere, too, we light on passages Romantic in their general manner, as for instance: "She came in all her beauty, like the moon from the cloud of the east. Loveliness was around her as light. Her steps were the music of songs. She saw the youth and loved him. He was the stolen sigh of her soul" ("Fingal"); "Thou art snow on the heath; thy hair is the mist of Cromla; when it curls on the hill; when it shines to the beam of the west! Thy breasts are two smooth rocks seen from Branno of streams. Thy arms, like two white pillars, in the halls of the great Fingal" (same); "Hast thou left thy blue course in heaven, golden-haired son of the sky! The west has opened its gates; the bed of thy repose is there. The waves come to behold thy beauty. They lift their trembling heads. They see thee lovely in thy sleep; they shrink away with fear. Rest, in thy shadowy cave, O sun! let thy return be in joy".

In short, the whole of "Ossian" is Romantic, and it contributed powerfully to Mediaevalism : themes, sentiment, outlook, and technique belonged pre-eminently to the new movement in our literature and assisted greatly in dispersing the remains of classicism.

As much immediately and more ultimately in England, and almost as much on the Continent, was done by Percy's "Reliques" (1765). The sources from which the bishop gleaned the chief ballads were these :—The folio MS (the principal single source) ; certain other MS. collections : Scotch ballads furnished him by Lord Hailes; the ordinary printed broadsides; old publications of fugitive verse, such as "England's Helicon", "The Paradise of Dainty Devices". Of the one hundred and seventy-six ballads contained in the "Reliques", forty-five came the Folio MS.

"The impetus given to the collection of old ballads by the publication of the "Reliques" showed itself in the rapid succession of volumes of the same class which issued from the press" (Wheatley) ; some twelve more collections had appeared by 1800, the most valuable being those made by Percy's rival, the antiquary Ritson. In 1802 came the first two volumes of the only work that (Child's "English and Scottish Ballads" excepted) deserves comparison with Percy's : "Sir Walter Scott's "Minstrelsy of the Scottish Border" is a book that can be read through, and it and the "Reliques" are the only works of the class in which the materials are welded into a whole, so as no longer to appear a collection of units" (idem).—Both editors handled those materials in a somewhat summary fashion.—An interesting commentary on the influence of the "Reliques" comes in John Scott's ode, "The Apology" (1782) :

Go, court the muse of Chevy Chase,
To tell in Sternhold's simple rhymes
Some tale of ancient English times.

The "Reliques" have been strangely treated by English critics. While adequate attention has been paid to their historical importance as a collection in mass, little heed has been paid to the individual portions of the anthology. It must be remembered that, the poems dated after (say) 1550 being excepted,

these ballads had, to practically everybody, the newness of original works ; their significance is, to all intents and purposes, that of noteworthy verse published for the first time ; these early pieces, then, call for separate notice.

Criticism has in the main deprecated the modern section of the "Reliques". Series I, Book 3, contains some delightful verse but utterly belies the title of the volume as a whole ; the same remark applies to the third "book" of the other two Series. But though this is a great artistic fault, the inclusion of many modern pieces that might not otherwise have been republished has furthered the cause of Romanticism ; much Elizabethan and Cavalier poetry is Romantic.

This famous collection opens with "The Ancient Ballad of Chevy Chase", which, mentioned by Sidney in the "Apologie for Poetrie", lauded by Ben Jonson, and appreciatively criticised by Addison in "The Spectator", has always been a favourite, and it long remained so very popular as a song that many other ballads were set to the same tune. As Wheatley remarked, "it is one of the few northern ballads that are the exclusive growth of the south side of the Border". It rings with the blows of battle and fascinates with its simple vigour and direct narrative. As an example of the fierce and dogged spirit that suffuses the whole poem, we may quote the stanza :

For Wetharryngton my harte was wo,
That ever he slayne shulde be ;
For when both his leggis wear hewyne in to,
Yet he knyled and fought on his kne.

"The Battle of Otterbourne" also savours of olden time, when fighting was not only a business but also the duty of brave knights and sturdy men. The conflict is described less in detail than the fight at Chevy Chase. presents fewer bloody deeds, and has had probability stretched by a rather biassed writer, who sets at naught the general law enunciated in "Robin Hood and Guy of Gisborne",

As it is said, when men be mett,
Five can do more than three ;

yet this very improbability adds to the mediaeval tone of the ballad.

"Sir Cauline" supplies (as Wheatley observed) "one of the

most flagrant instances of Percy's manipulation of his authorities...Percy put into his version several new incidents and altered the ending, by which means he was able to dilute the 201 lines of the MS. copy into 392 of his own". But the ballad in its altered form has, at least, more dramatic power than the Folio version, which ended happily. The piece offers this image :

But ever she droopeth in her minde,
As nipt by an ungentle winde
Doth some faire lillye flower.

"King Estmere", which shows the minstrels in a very favourable light, is a vigorous and attractive piece, quite in the Romantic manner. "Sir Patrick Spence", called by Coleridge "that grand old ballad", is remarkable for its strict economy of sentiment and its terseness of narrative. "Robin Hood and Guy of Gisborne" forms an example of the more leisurely and discursive kind of ballad.

"The Child of Elle" is very much altered and enlarged from the original defective text ; Percy has, however, done his work skilfully, and one of the added stanzas elicited warm praise from Scott. "Edom o' Gordon", a striking ballad illustrative of mediaeval cruelty and lawlessness, has great literary merit.

"Book 2" of the first Series consists of "Ballads that illustrate Shakespeare". By far the most vigorous and interesting of these is "Adam Bell, Clym of the Clough, and William of Cloudesley". The titular characters "were... noted outlaws, whose skill in archery rendered them formerly as famous in the North of England, as Robin Hood and his fellows were in the midland counties... They were commonly thought to have lived before the popular hero of Sherwood" (Wheatley). It makes a splendid ballad and more interesting reading than "Chevy Chase" or "The Battle of Otterbourne" : the story goes with such spirit and verve, such naturalness and directness, that we doubt whether Nineteenth-century ballads can show more effective writting. "King Copheuta and the Beggar-Maid" likewise receives mention in numerous works ; Shakespeare refers to it in four of his plays.

"Richard of Almaigne", written about 1265, stands out as

a forcible manifestation of English popular feeling expressed in the vernacular.

"The "Nut-Brown Maid", writes Wheatley, "has always been highly popular..., and in consequence it figures in Captain Cox's collection described by Laneham. Another proof of its popularity is the existence of various parodies, one of which is of very early date". This charming poem depicts a loving and faithful, brave and unselfish woman, the essence of whose regard for the man resides in the lines :

Syth I have bene partynere .
 With you of joy and blysse,
 I must also parte of your wo
 Endure, as reson is :
 Yet am I sure of one plesure ;
 And, shortly, it is this :
 That, where ye be, me semeth, parde,
 I coude nat fare amyssse.

The double refrain (one for the man, one for the woman) running through the piece with delicate variations, proves highly effective, while the conclusion comes in unexpected fashion.

"Harpalus" affords a good example of the elegiac pastoral ; moreover, it has an unusual theme, clear exposition, and direct movement. "Robin and Makyne", on the other hand, is one of the earliest specimens of English pastoral : Campbell considers it "one of the best in a dialect rich with the favours of the pastoral muse". In many ways it surpasses "Harpalus", and certainly it has more vigour ; frank, easy and forthright, it adds real humour to an engaging simplicity.

"Fair Rosamund", notable for smooth and fluent versification, has points of contact with "Jane Shore" and "Queen Eleanor's Confession". Though "The Beggar's Daughter of Bednall Green", a very different piece, had what must even at the time of its composition (Sixteenth Century) have been a conventional ending, yet it pleases greatly, chiefly because the main characters merit admiration—the heroine beautiful, her parents unselfish, the hero brave and generous. The poem moves easily. In such a ballad as this lay the germ of much of the Mediaevalism so prominent in both English and French Romanticism.

"Sir Andrew Barton" constitutes probably the finest description of a sea-fight written in English before 1600 : the ending displays no originality, but the remainder of the poem glows with noble and stirring deeds, tells the thoughts of brave and warlike hearts, and implies a magnanimous race of men.

"Baloo" or "Lady Anne Bothwell's Lament" forms a touching dirge imbued with a passionate sincerity, and "The Spanish Lady's Love" (varied in later literature) possesses much charm. "Argentile and Curan" offers one of the most delightful presentations of young and beautiful womanhood, fair in life and mind, that we have in English. The passage, which worthily foreshadow's Tennyson's "portraits", begins :

Her stature comely, tall ; her gait well graced ; and her wit
To marvel at, not meddle with, as matchless I omit.
A globe-like head, a gold-like hair, a forehead smooth, and high,
An even nose ; on either side did shine a grayish eye ;
Two rosy cheeks, round ruddy lips, white just-set teeth within ;
A mouth in mean ; and underneath a round and dimpled chin.

"The Boy and the Mantle" treats a subject common in Romances, while "The Marriage of Sir Gawaine" tells how chivalrous self-sacrifice and courtesy received a rich reward. "Glasgerion", concise and quick-moving, has caused a very able critic to say : "perhaps there is no ballad that represents more keenly the great gulf fixed between churl and noble—a profounder horror at the crossing over it".

"Child Waters" closely resembles "The Nut-Brown Maid", not only in the general tenor of action and thought but also in the actual words, and "Little Musgrave and Lady Barnard" (a very popular ballad, quoted in many old plays) bears several marked resemblances to "Old Robin of Portingale" ; "The Knight, and the Shepherd's Daughter" has points in common both with "Child Waters" (especially) and with "Little Musgrave" ; while the concluding stanza of "Lord Thomas and Fair Ellinor" should be compared with that of "Glasgerion",—the triangular death occurred frequently in old ballads.

"Gil Maurice" is one of the very tragic pieces, which are nearly all remarkable for spare and naked diction and swift action.

"Fair Margaret and Sweet William" forms one of a group of poems on this unhappy pair; others are "Sweet William's Ghost", "Sweet Willie and Fair Annie", Mallet's "William and Margaret", and Hood's "Mary's Ghost". "Fair Margaret and Sweet William", hauntingly sad, has an arresting conclusion:

Margaret was buryed in the lower chancel,
And William in the higher :
Out of her brest there sprang a rose,
And out of his a briar.

They grew till they grew unto the church-top,
And then could they grow no higher ;
And there they tyed in a true lovers knot.

"Barbara Allen's Cruelty" tells a pathetic story in smooth lines and in homely yet picturesques phrases. "Dulcinea" makes a pretty little song ending on a note of erotic interrogation and doubt. Of "Queen Dido", Wheatley wrote: "Its great popularity is evidenced by the frequent references in literature and the large number of ballads sung to the tune of 'Queen Dido' or 'Troy Town'".

Percy, then, succeeded in producing a piece of great editorial work. More or less of a venture, it met with immediate success and (noteworthy fact considering the size of the anthology) reached its fourth edition as early as 1794. It had a tremendous influence not only in England (especially on Chatterton) but also in France.

Soon after the "Reliques", appeared Goldsmith's "Hermit" or "Edwin and Angelina", which Percy saw in MS. and imitated in "The Friar of Orders Gray". "The Hermit", with a romantic theme, has prettiness without much strength.

Two years later than the "Reliques", W.J. Mickle published "The Concubine". "About his thirteenth year, he accidentally met with Spenser's *Faerie Queene*", which he studied with so much perseverance as to fix a lasting impression on his mind, and made him desirous of being enrolled among the imitators of that poet" (Alexander Chalmers, 1810). "The Concubine", afterwards called "Sir Martyn", was "written in the manner of Spenser". Mickle, in the "Advertisement" to the edition of 1778, declared: "The fulness and wantonness of description,

the quaint simplicity, and above all, the ludicrous, of which the antique phraseology and manner of Spenser are so happily and peculiarly susceptible, inclined him [the author] to esteem it not solely as the best, but the only mode of composition adapted to this subject". The story is weak, the character-drawing feeble ; but the descriptive passages, several of which are delightful, show Mickle to have been an ardent lover of Nature, The poem opens promisingly :

Awake, ye west windes, through the lonely dale,
And, fancy, to thy faerie bowre betake !
Even now, with balmie freshness, breathes the gale,
Dimpling with downy wing the stilly lake ;
Through the pale willows faultering whispers wake,
And evening comes with locks bedropt with dew ;
On Desmond's mouldering turrets slowly shake
The trembling rie-grass and the hare-bell blue,
And ever anon fair Mullas plaints renew.

The ballad of "Hengist and May" proved that Mickle had assimilated the more superficial elements of mediæval balladry as contained in the "Reliques", while "The Sorceress", by presenting many grim and ghastly details without possessing any great power, forestalled the "Gothic" manner of M.G. Lewis.

"Cumnor Hall", which inspired Scott to write "Kenilworth", appeared in 1777 in Thomas Evans' "Old Ballads... with some of Modern Date", a collection that reached its second edition in 1784 and an enlarged edition in 1810. "Cumnor Hall" (containing a hundred and twenty lines) shows exquisite artistry and vibrates throughout in heart-appealing verse ; it well merits the praise bestowed on it by Scott ; the flower-figure recurring frequently in the Countess's speech is conveyed with the most delicate literary tact. The first stanza has a Coleridgean note ;

The dews of summer night did fall,
The moon (sweet regent of the sky)
Silver'd the walls of Cumnor Hall
And many an oak that grew thereby ;

and a skillful "atmosphere" marks the following stanza :

The death-knell thrice was heard to ring,
An aerial voice was heard to call,

And thrice the raven flapp'd its wing
Around the tow'rs of Cumnor Hall.

Like Mickle inspired by Spenser, Beattie published "The Minstrel", Book I in 1771, Book II in 1774. As the author put it in the Preface, "the design was, to trace the progress of fancy and reason till that period at which he might be supposed capable of appearing in the world as a Minstrel". He went on to say : "I have endeavoured to imitate Spenser in the manner of his verse, and in the harmony, simplicity and variety of his composition. Antique expressions I have avoided ; admitting however, some old words, where they seemed to suit the subject".

Book I constitutes Beattie's chief claim to be considered a precursor of Nineteenth-Century Romantic literature ; this it owes mainly to its imaginative atmosphere and to its charming and eloquent descriptions of Nature. Stanza 9, warmly praised by Gray, possesses great beauty, and, by its impassioned address to those unappreciative of Nature, it adumbrates the attitude maintained by most of the new-movement writers :

Oh, how canst thou renounce the boundless store
Of charms which Nature to her votary yields ?
The warbling woodland, the resounding shore,
The pomp of groves, and garniture of fields ;
All that the genial ray of morning gilds,
And all that echoes to the song of even,
All that the dread magnificence of heaven,
Oh, how canst thou renounce and hope to be forgiven ?

In stanza 20 we find a more particular description, which probably represents Beattie's native countryside : this translation of actual into imaginative scenery forms one of the characteristic of the English Romanticists. Some of the lines present, too, an effective colour-scheme :

And oft he traced the uplands, to survey,
When o'er the sky advanced the kindling dawn,
The crimson cloud, blue main, and mountain gray,
And lake, dim-gleaming on the smoky lawn ;
Far to the west the long long vale withdrawn,
Where twilight loves to linger for a while.

Stanza 33 preludes the glamour of much of Hogg's verse :

Or, when the setting moon, in crimson dyed,
Hung o'er the dark and melancholy deep,
To haunted stream, remote from man, he hied,
Where fays of yore their revels wont to keep ;
And there let Fancy rove at large, till sleep
A vision brought to his entrancèd sight.
And first, a wildly murmuring wind gan creep
Shrill to his ringing ear ; then tapers bright,
With instantaneous gleam, illumed the vault by night.

Stanza 44 is rich in literary allusion to themes that graced the pages of Romance ; stanza 58 presents an attitude of mind and a disposition of the artistic and poetic temperament that may well stand for the implied motto of the new school of writers :

Meanwhile, whate'er of beautiful or new,
Sublime, or dreadful, in earth, sea, or sky,
By chance or search, was offer'd to his view,
He scann'd with curious and romantic eye.

Book II, which consists largely of moral reflections and precepts, offers several instances of the Romantic. In stanza 7, Edwin appears "enamoured" of a scene,

For rocks on rocks piled, as by magic spell,
Here scorch'd with lightning, there with ivy green,
Fenced from the north and east this savage dell.
Southward a mountain rose with easy swell,
Whose long long groves eternal murmur made :
And toward the western sun a streamlet fell,
Where, through the cliffs, the eye remote survey'd
Blue hills, and glittering waves, and skies in gold array'd.

And in stanza 23 comes that beautiful line,

The yellow moonlight sleeps on all the hills,

which, Gilfillan remarked, resembles Shakespeare's :

How sweet the moonlight sleeps upon this bank.

In both these examples from Book II, we see the masterly fashion in which the poet uses the liquid consonants.

Of Beattie's miscellaneous poems, only two call for special notice : the "Song ; Imitation of Shakespeare's 'Blow, blow, thou Winter wind'" has a sweet melody and a certain prettiness; and "The Hermit", which resembles Gray's "Elegy" and is easily the best of the minor pieces, closes in lovely fashion :

But when shall spring visit the mouldering urn ?
O when shall it dawn on the night of the grave ?

Stanza 4, "Tis night, and the landscape is lovely no more", would be indeed excellent if only the "morn" of v. 3 did not jar when added to the "mourn... mourn" of v. 2.

Beattie was perhaps the most cultured exponent of Mediaevalism, and there can be little doubt that he influenced Coleridge, Byron, Scott, and others of the main body of Romantic poets.

Written before "The Minstrel", the "Rowley Poems" were not published until 1777. Thomas Chatterton (1752-1770) composed most of them during his fifteenth and sixteenth years : his work forms the world's most striking example of youthful genius. He early came to love mediaeval writings when, as a little boy, he rummaged among the old manuscripts at the church of St. Mary Redcliffe in Bristol. With the aid of a dictionary of old English and spurred on by his great enthusiasm and ambition, he took his wares to London, but, there, after some will-of-the-wisp hopes and despite an apparently credulous public, he succumbed to want, despair, suicide.

The "Poems supposed to have been written at Bristol by Thomas Rowley and others, in the Fifteenth Century" were carefully edited by Tyrwhitt, who disbelieved, however, in their antiquity ; the same scholar issued Chatterton's "modern" poems in the following year. Other early editions appeared in 1782 (the Rowley pieces) and 1803 (the Works). But it was not till 1871 that the "Rowley Poems" were brought out with modernized spelling by Skeat and so became accessible to all.

Chatterton's acknowledged pieces are in many cases more mature than the majority of the others. The writer in the *Encyclopaedia Britannica* has declared that "some of his modern poems, such as the piece entitled "Resignation", are of great beauty ; and these with the satires, in which he took his re-

venge on all the local authorities whose vanity or meanness has excited his ire, are alone sufficient to fill a volume". But the three "African Eclogues" are poor stuff, bombastical and weakly constructed; his "Advice" recalls Ronsard's famous poem on the same theme. The best of the "Miss Hoyland" pieces is that beginning "Tell me, god of soft desires"; "A Song: Adressed to Miss C—AM, of Bristol", though conventional, is pretty and moves with a faultless lilt; the Elegy to Beckford has considerable vigour and dignity; "To Mr. Holland" contains a very effective image:

Majestic as the eagle on the wing,
Or the young sky-helmed, mountain-rooted tree.

His "Epistle to Mr. Calcott" shows that the poet certainly knew how to be scathingly ironical and bitingly sarcastic. In "The Prophecy" he wrote political satire with great vigour and mordant thrusts; it is the best of his efforts in this kind and "perhaps the most terse and vivid political lyric of the age" (Gosse). "Resignation", much longer and more ambitious, though less fluent, minces no words and suppresses no names. And in a short poem, Chatterton wrote witheringly to Horace Walpole, who had treated him in scurvy fashion, and he closed his invective with the memorable prophecy:

I shall live and stand
By Rowley's side, when thou art dead and damned.

The poet's reputation rests, however, on his truly Romantic compositions, the "Rowley Poems", which consist of "Aella", a lyrical tragedy; "Goddwyn", much the same, but extant only in a fragment; "The Bristowe Tragedie"; "A Ballade of Charity"; "The Tournament", a narrative "tragedy"; "The Battle of Hastings"; "The Parliament of Sprites", and others less important, such as the "Eclogues".

These very pleasing "Eclogues" not only keep the mediaeval note, but they are verbally rich, materially strong, and lyrically sweet. They abound in similes; the following occurs in "Eclogue the second: Nygelle":

The red depainted oars from the black tide,
Carved with devices rare, do gleaming rise;

Upswelling do they show in dreary pride,
 Like gore-red meteors in the eve-merk skies ;
 The name-emblazoned shields, the spears, arise,
 Like the tall rushes on the water-side.

The figures of speech are, indeed, usually picturesque, often impressive :

Sisters in sorrow, on this daisied bank,
 Where melancholy broods, we will lament,
 Be wet with morning dew and even dank ;
 Like blasted oaks in each other bent ;
 Or like forsaken halls of merriment,
 Whose ghastly ruins hold the train of fright,
 Where deadly ravens bark, and owlets wake the night.

The "Eclogues" also contain several delightful faery-elements as e. g. :

When leaden clouds do hang upon the gleam
 Of waning moon, in silver mantles dight ;
 The tripping fairies weave the golden dream
 Of happiness, which flieth with the night.

"The Bristowe Tragedie", written in common metre, ranks with the best ballads in the language and among those influenced by the "Reliques" ; direct and simple, it possesses a quiet and manly dignity, while the narrative moves easily, surely, unobtrusively.

In "The Tournament", Chatterton exhibits his power of conveying atmosphere :

Through the mirk-shade of twisting trees he rides,
 The frightened owlet flaps her dew-specked wing,
 The lording toad in all his passes bides ;
 The poisonous adders at him dart the sting.
 Still, still he passes on, his steed astrod,
 Nor heeds the dangerous way, though leading unto blood.

In the "Ballade of Charitie", he sets a "good Samaritan" story in a mediaeval scene and tells it with masterly touch and economy of words. Theodore Watts called it "the most purely artistic work, perhaps, of its time", while John Richmond said that "evinced deep love of nature and active observation, it is a

perfect example of word-painting". The description of a summer storm has great beauty and truth :

The gathered storm is ripe ; the big drops fall ;
 The sun-burnt meadows smoke, and drink the rain ;
 The coming ghastness doth the cattle 'pall,
 And the full-flocks are driving o'er the plain ;
 Dashed from the clouds the waters sweep again ;
 The welkin opes ; the yellow lightning flies ;
 And the hot fiery steam in mighty wreathings dies.

List ! now the thunder's rattling noisy sound
 Moves, slowly on, and then discharging clangs,
 Shakes the high-spire, and lost, expended, drowned,
 Still on the frightened ear of terror hangs ;
 The winds are up ; the lofty elm-tree swangs ;
 Again the lightning and the thunder pours,
 And the full clouds are burst at once in stony showers.

Such a line as "The gathered storm is ripe ; the big drops fall" finds distinct repetitions—in the matter of verbal force and nature—in Coleridge's "Ancient Marinere", as in the description :

The Sun's rim dips ; the stars rush out :
 At one stride comes the dark ;

while the crisp, pregnant verses of the "Ballade of Charitie" clearly re-echo in Tennyson's "Ulysses".

The fragmentary "Tragedie of Goddwyn", semi-lyrical, abruptly closes with an "Ode to Liberty", one of the finest martial lyrics in English literature ; "The Battle of Hastings", an heroic poem cast in pseudo-Spenserian mould, falls considerably below the main completed "Rowley" pieces ; "The Parliament of Sprites" forms a short dramatic interlude.

"Aella", Chatterton's best long poem, is ushered in with circumstantial prefatory matter—two letters from Thomas Rowleie to Mastre Canynge and an "Entroductionne". (So well has the author succeeded in giving to this drama a mediaeval air that, well advanced in a aesthetic perusal of it, the present writer found himself thinking : "This play is wonderfully well-knit for a man writing in the Fifteenth Century ; it's far more direct than the mediaeval plays I've read, except perhaps 'Everyman'".) "Aella" has a well worked-out plot, the scenes

linking adequately ; the theme is single—the harm brought on the love of Aella for Bertha, his virgin-bride, by the invasion of the Danes and by the treachery of his friend, Celamonde ; the characterisation is slight but sure, the various figures standing out as real persons differing one from another ; the lofty note receives sufficient and most artistic relief in the lyrics, several of which are delightful ; in short, almost the whole tragedy is in excellent dramatic keeping, the sole noteworthy exception being the Magnus-Hurra scene, for while the loud talk of the cowardly Magnus is well enough, the lengthy reproofs made by Hurra, who proves himself a brave warrior and a generous man, are not so well. The first lyric, “Turn thee to thy shepherd swain”, sings itself forth fluently and sweetly, while the general characteristics of the sexes are (unusual trait in a song lyric !) clearly distinguished and skilfully maintained ; some of the stanzas breathe a fragrant charm. The dirge, “Oh sing unto my roundelay”, is a beautiful poem in the lyric minor key. “Aella” also contains some daring, some very fine verses ; for example, the hero says to his soldiers :

Our mowing swords shall cast them down to hell,
Their thronging corpses shall make dark the stars ;

the figure,

The hours drew away the pall of night,
Her sable tapestry was rent in twain,

Comes in a stanza (XCII) offering other wealth of metaphor ; and in stanza XCV the poet describes a battle in vigorous lines and with apt imagery :

The battle joined ; sword upon sword did ring ;
Aella was chafed as maddened lions be ;
Like falling stars he did the javelin fling,
His mighty weapon, mighty men did slea,
Where he did come the frightened foe did flee,
Or fell beneath his hand, as falling grain, —

a passage indicative of Ossianic influence.

Challerton rises at times to great heights, but the perdurable quota of his poetry is not so large as some enthusiastic

admirers would like us to think : "the chief obstacle to the sustained reading of Chatterton", observes Mr. Seccombe, "is due to the monotony of his images and his fondness for grandiose terms and epithets—what Scott call his "tendency to mount the fatal and easily recognized car of the son of Fingal". Yet, as the *Encyclopaedia Britannica* critic says, "the best of his numerous productions, both in prose and verse, require no allowance to be made for the immature years of their author, when comparing him with the ablest of his contemporaries". His superior work has been criticised by Mr. Seccombe thus:—"In his use of proper names and his power of metric modulation Chatterton may well claim to have been a pioneer who suggested much that Coleridge only brought to a full fruition. Nor can it be denied that there is a genuine lyric fire, a poetic energy, and above all an intensity, remote from his contemporaries [from whom we must, however, except Smart] and suggestive... of Shelley and Keats. A typical example of the wonderful appeal of Chatterton's rhythm is in the fine song addressed to William the Conqueror by the minstrel, invoking his mercy :

' With pacing step the lion moves along,
William his iron-woven bow he bends ;
With might like to the rolling thunder strong,
The lion in a roar his sprite forthsends :
Go slay the lion in his blood-stained den,
But be thy arrow dry from blood of other men.
Swift from the thicket starts the stag away,
The couraciers as swift do after fly.
He leapeth high, he stands, he keeps at bay,
But meets the arrow, and eftsoons must die.
Forslaiden at thy feet let wild beasts die,
Let thy shafts drink their blood, yet do not brethren slay".

The outstanding merits of Chatterton, then, are his glowing imagination, his naturalness, his directness, his spontaneous fervour, his verbal richness and his fluent versification. These qualities were recognised by later poets : "Chatterton's genius and his tragic death are commemorated by Shelley in 'Adonais', by Wordsworth in 'Resolution and Independence', by Coleridge in 'A Monody on the Death of Chatterton', by D. G. Rossetti in 'Five English Poets', and John Keats inscribed 'Endymion' "to the memory of Thomas Chatterton" (the anonymous critic in the *Encyclopaedia Britannica*).

Those names represent the sphere of Chatterton's influence on English poetry ; very little trace of his work will be found in verse written during the years 1777-1798, so that his extrinsic significance for early Romanticism falls far short of that exercised by Thomson, Gray, Percy and Ossian. Nevertheless he stands preëminent among those Mediaevalists who can be regarded as original poets.

With him, Mediaevalism received its most artistic expression in the pre-1798 period : his later influence on English verse surpasses that of Macpherson and goes close to equalling that of the "Reliques". Moreover, the "Mediaeval" poems of Coleridge and Keats follow much in the line indicated by the author of the "Rowley" productions.

CHAPTER 7

“ REMNANTS ”.

I. — *Pre-1798 Poetry of Mainly-Nineteenth-Century Writers.*

In a late preface, Joanna Baillie wrote concerning her first volume, “Fugitive Verses”, issued in 1790 : “...published by me anonymously..., but not noticed by the public, or circulated in any considerable degree... A review, of those days, had spoken of it encouragingly, and the chief commendation bestowed was, that it contained true unsophisticated representations of Nature”.

The poems descriptive of Nature (especially “A Winter’s Day”, “A. Summer’s Day”) reveal the influence of Thomson, as e. g. in the passage wherein we “mark the dawning of a Winter day” :

The morning vapour rests upon the heights,
Lurid and red, while growing gradual shades
Of pale and sickly light spread o’er the sky.
Then slowly from behind the southern hills
Enlarged and ruddy comes the rising sun,
Shooting athwart the hoary waste his beams
That gild the brow of every ridgy bank,
And deepen every valley with a shade,
The crusted window of each scatter’d cot,
The icicles that fringe the thatched roof,
The new-swept slide upon the frozen pool,
All keenly glance, new kindled with his rays.

The “Night Scenes of Other Times”, however, shows the poetess considerably influenced by “Gothic” themes—probably by Walpole’s “Castle of Otranto” and Clara Reeve’s “Old English Baron”. In Part I, the maiden, Margaret, goes to meet her lover ; he delays, but at last his ghost appears and announ-

ces that he has been murdered ; asked if she wishes to join him, she says "Yes" and dies. (The atmosphere is wild and impressive, and Nature plays a graphic part.) In Part II, the murdered man visits his murderer, whose life has been, and afterwards continues to be, most wretched. (The ghost-element becomes thoroughly "Gothic".) In the last Part, Margaret's father mourns her loss and, imagining he hears her playing on the harp, prepares for death. (Here, we find the element of pathos, a pathos effective and kept within artistic bounds.)

In the "Address to the Muses" Joanna Baillie indicates that, while she still retained something of classic dogma, she held essentially the creed of the full-blooded Romantics :

Ye are the spirits who preside
In earth and air and ocean wide,
In rushing flood and crackling fire,
In horror dread and tumult dire,
In stillly calm and stormy wind,
And rule the answering changes in the human mind !

In the four "Farewell" poems, we see that she was thus early fitting herself to write the "Plays on the Passions" ; but more interesting to us is the graphic picture, included in "Thunder", of a storm on land :

From nearer clouds bright burst more vivid gleams,
As instantly in closing darkness lost ;
Pale sheeted flashes cross the wide expanse,
While over boggy moor, or swampy plain,
A streaming cataract of flame appears,
To meet a nether fire from earth cast up,
Commingleing terribly ; appalling gloom
Succeeds, and lo ! the rifted centre pours
A general blaze, and from the war of clouds,
Red, writhing, falls the embodied bolt of heaven.
Then swells the rolling peal, full, deep'ning, grand,
And in its strength lifts the tremendous roar,
With mingled discord, rattling, hissing, growling :
Crashing like rocky fragments downward hurl'd,
Like the upbreking of a ruin'd world,
In awful majesty the explosion bursts
Wide and astounding o'er the trembling land. .

Like Joanna Baillie in "Fugitive Verses", Wordsworth early indicated his moral attitude towards Nature. He pu-

blished in 1793 his "Descriptive Sketches", which bear the mark of Thomson's "Seasons". This poem generally appears in its revised, much improved version, and in this form it contains some good lines ; but in its original version it was, like "The Evening Walk" (published the same year), poor stuff. In 1795-6 Wordsworth composed, though he did not issue till much later, his tragedy "The Borderers", which displayed considerable power, but rather neglected theatrical fitness and was pitched on too high an emotional plane.

Different at many points from Wordsworth, Samuel Rogers had published as early as 1786 his "Ode to Superstition, and other Poems" and in 1792 the "Pleasures of Memory". Of the pieces in the 1786 volume, Edward Bell acutely wrote : "They contain distinct evidence of [Rogers'] admiration for Gray's poems. The "Ode to Superstition", for instance, in respect to diction, rhythm, and the use of personification may be compared with 'The Bard' ; and... 'The Sailor' is in the same metre as the celebrated 'Elegy'... ; but at the same time there is a total absence of anything like plagiarism either of ideas or expressions". The "Ode to Superstition" ought, moreover, to be compared with Collins' Ode on superstitions in the Highlands. "The Pleasures of Memory", written in heroic couplets, has little outline, the poet rambling about rather haphazardly in the demesnes of Memory ; the whole poem is quiet and restrained, carefully composed in a mechanical way, but tame ; we wish that it contained more such phrases as "the fairy haunts of long-lost hours" !

Rogers was an amiable man ; Landor was not, though we would fail to surmise irritability from his verse. His first notable production appeared in 1798 ; but three years previously he had published "The Poems of Walter Savage Landor", a small volume, most of which was repolished and included in later works. The poetry of this early volume was tentative and of mediocre worth, possibly because its author at this period tended to imitate Milton overmuch, as Dr William Bradley clearly proves in his study, "The Early Poems of Walter Savage Landor" ; in any case, this 1795 publication gave little anticipation of "Gebir" and all the later work.

Likewise, Southey's "Joan of Arc", which, composed in 1793 and published three years later, expressed, in immature verse and with little technique, a great enthusiasm for the

French Revolution, his "Poems" of 1795, and the "Minor Poems" of two years afterwards, show only slight promise of the heights that Southey reached in "Thalaba", "Kehama", and "Roderick", and add no blossom to the poetic wreath gathered by the early Romantics.

Much more modest in his poetic endeavours, Lamb (b. 1775), student and literary man at heart, broke the monotony of his existence as a clerk by contributing four sonnets to Coleridge's "Poems on Various Subjects" in 1796 : and eight sonnets (in all), four blank verse fragments, "The Tomb of Douglas", and "To Charles Lloyd (An Unexpected Visitor)" to the second edition of that work, in the following year. Some of these had appeared in journals, for which Lamb wrote a few other poems—mostly sonnets. The sonnets published in 1796 are pleasing, graceful, fragrant and sincere :—"Was it some sweet device of Faëry" contained the lines :

Soft soothing things, which might enforce despair
To drop the murdering knife, and let go by
His foul resolve,

which, written a year before the death of Lamb's mother, gain an added significance from actuality ; "Methinks how dainty sweet it were" (also composed in 1794) breathes the airy delicacy that forms one of his most constant qualities, while the opening sentence reminds us of R. L. Stevenson's "Apology for Idlers" :

Methinks how dainty sweet it were, reclin'd
Beneath the vast outstretching branches high
Of some old wood, in careless sort to lie,
Nor of the busier scenes we left behind
Aught enjoying ;

"The Midnight Wind" intimately reveals the two sides of its author's temperament, the sunny and the gloomy ; "To Mrs Siddons" (written, like the last-mentioned, in 1794) is the strongest of these sonnets, Lamb showing in theme, treatment, and versification that he belonged to the Romantics. Of the sonnets written "To His Sister", one ranks with Cowper's poem in the same form to Mrs Unwin as the most exquisite and deeply emotional (yet admirably restrained) expression

of man's gratitude to woman that we find in Eighteenth-century English poetry. "Fancy employed on Divine Subjects", composed in 1796, offers us dignified yet lyrical blank verse that is truly Romantic in theme and technique :

The truant was a wanderer ever,
A lone enthusiast maid. She loves to walk
In the bright visions of empyreal light,
By the green pastures, and the fragrant meads,
Where the perpetual flowers of Eden blow ;
By crystal streams, and by the living waters,
Along whose margin grows the wondrous tree
Whose leaves shall heal the nations.

Coleridge, who enjoyed an almost lifelong friendship with Lamb, wrote much, but published little, good verse before 1798. One of his earliest ventures was to produce along with Southey a drama, "The Fall of Robespierre", issued in 1794 ; this work showed his enthusiasm for the French Revolution, which afterward repelled him and Wordsworth, as well as Southey. In 1796 he published his "Poems on Various Subjects" and enlarged it the following year for the second edition.

Unfortunately for our study, he did not bring out his "Oso-rio" (which he called, after 1798, by the more drastic title, "Remorse") until 1813, though it was practically complete before the publication of the "Lyrical Ballads". But at least two pieces issued in 1796-7 call for notice. In the poem "To a Young Friend on his Proposing to Domesticate with the Author", Coleridge described to Charles Lloyd (some of whose poems appeared in the 1797 volume) the countryside in which he lived at this time ; throughout, he invests the scenes with lovely images and with warm and delicate emotions ; the following passage is rich and accurate :

There uprears
That shadowy Pine its old romantic limbs,
Which latest shall detain the enamoured sight
Seen from below, when eve the valley dims,
Tinged yellow with the rich departing light ;
And haply, basoned in some unsunned cleft,
A beauteous spring, the rock's collected tears,
Sleeps sheltered there scarce wrinkled by the gale !

Called by its author a "desultory" poem, "Religious Musings",

written—Christmas Eve, 1794, is a wandering, exaggerative effusion, full of an intense though rather vague philosophy ; but it has not only strong lines as e. g. :

A sea of blood bestrewed with wrecks, where mad
Embatling Interests on each other rush
With unhelmed rage !

and

Pale Fear
Hunfed by ghaſtlier ſhapings than ſurround
Moon-blaſted Madneſs when he yells at midnight ;

but alſo ſeveral beautiful paſſages, e. g. that in which he compares Utopia with the following ſcene and occaſion ;

When in ſome hour of ſolemn jubilee
The maſſy gates of Paradife are thrown
Wide open, and forth come in fragments wild
Sweet echoes of unearthly melodies,
And odours ſnatched from beds of amaranth,
And they, that from the crystal river of life,
Spring up on freſhened wing, ambroſial gales.

But nothing in the 1796-7 “Poems”, of which the ſecond edition contained ſome new work, can, even though we take into account ſeveral excellent ſonnets, compare with Coleridge’s “Ode to the Departing Year”, which, compoſed during the laſt week, appeared on the laſt day, of 1796. Skilfully varied in form and length of stanza, in line and in rime, this ode poſſeſſes a profound, and at times ecſtatic poetical afflatus, a verve remarkable in view of the lofty dignity of the ſubject, and an intense conviction. The phraſing throughout is powerful, moſt of all in the following paſſage :

The nations curſe thee ! They with eager wondering
Shall hear Deſtruction, like a vulture, ſcream !
Strange-eyed Deſtruction ! who with many a dream
Of central fires through nether ſeas upthundering
Soothes her fierce ſolitude ; yet as ſhe lies
By livid fount, or red volcanic ſtream,
If ever to her lidleſs dragon-eyes,
O Albion ! thy predeſtined ruins riſe,
The fiend-hag on her perilous couch doth leap,
Muttering diſtempered triumph in her charmed ſleep.

These early poems herald the master of magical verse and glamorous yet potently-arresting themes that have long charmed all readers, be they lovers of the Romantic or supporters of Classicism. Both Coleridge and Lamb continued the lyric tradition, which became unassailably established in the Nineteenth Century.

II. — *Scattered Individual Romantic Poems.*

Romantic verse was produced also by "one-piece" poets and by several writers who, chiefly engaged in the production of compositions in prose, occasionally unbent in metre.

Among the "one-piece" poets and poetesses, a little group links up with "the Scottish Poets". In 1756, Jean Elliott, stirred by memory of this battle and "the cruelty of the loss sustained in half the homes of the Lowlands", composed her "Lament for Flodden", which in admirably simple fashion conveys elegy with heart-moving, intimate details :

I've heard them liltin' at our yowe milkin',
Lasses a liltin' before the dawn of day ;
But now they are moanin' on ilka green loamin',
The Flowers of the Forest are a' wede away.

She was influenced in this delightful lyric by "The Flowers of the Forest", of which there existed two versions, both excellent.

Charmingly lyrical too, though joyous in its movement, was the "Ca' the Yowes" [Ewes] of Tibbie Pagan, "the hunch-backed hostess of an Ayrshire ale-house", who possessed beauty of mind and sang it forth, in the middle "sixties, with a verve and a glowing appeal that heralded the poetry of Robert Burns, as in the lines :

Ca' the yowes to the knowes,
Ca' them where the heather grows,
Ca' them where the burnie rows,
My bonnie dearie.

In 1772 Lady Anne Lindsay (later, Barnard), the author of "a remarkable series of letters" written (1797-1802) from the

Cape of Good Hope to Dundas, composed, to the air of "a plaintive old melody that she loved", that compact, most human and natural, profoundly wistful little ballad, "Auld Robin Gray", which ends like many an episode in life and contrary to the unwritten convention that exalts the young lover at the expense of the old (often kindly and attentive) husband. It appeared, anonymously, in 1783, and Lady Anne did not acknowledge it as hers until forty years later to Scott, "who subsequently edited it for the Bannatyne Club with two continuations" (*Encyclopaedia Britannica*).

Four years after the penning of "Auld Robin Gray", John Skinner (1721-1807) published "Tullochgorum", which Burns, who persuaded him to contribute to Johnson's "Scot's Musical Museum" (1787), deemed "The best Scotch song Scotland ever saw" and, in a spirited poem, commemorated while satirising "dull Italian lays" :

They're douff and dowie at the best,
 Their allegros and a' the rest,
 They canna please a Scottish taste
 Compar'd wi' Tullochgorum.

Burns thus echoes the praise bestowed by Fergusson in "The Daft Days". Though Skinner's best songs had been printed here and there, the first collection, entitled "Amusements of Leisure Hours", appeared only in 1809. A full edition of his songs and poems came out fifty years later.

Previous to the first publication of Burns' poetry had arrived two other fine Scottish songs. "The Land o' the Leal" and Lowe's "Mary's Dream", while, a little inferior to most of the poems already mentioned in this section, Lady Grizel Bajillie's most famous song, "And werena my heart light I wad dee", was published, in "Orpheus Caledonius", as early as 1725. Several of Lady Grizel's other songs had figured, a year before, in Ramsay's "Tea-Table Miscellany".

The publication in mid-1922 of Mr. Iolo William's "Byways round Helicon" has brought more into the light some little-known material; the six authors just about to be mentioned have been indicated by Mr. Williams. In 1726, David Lewis issued, in the "Miscellaneous Poems", the anonymous "Song to Winifreda", which is, in the phrase of Mr. Gosse, "almost

perfect"; conjugal affection is treated lyrically and with refined purity ; the piece, considering its date, is remarkable for the simplicity of treatment and of words ; and the close runs thus :

And when with envy Time, transported,
Shall think to rob us of our joys,
You'll in your girls again be courted,
And I go wooing in my boys.

William Broome of "Odyssey" fame brought out, the following year, a volume of "Poems on Several Occasions" ; one, "The Rosebud", reveals a Romantic lurking beneath a classic :

The Lark sweet warbling on the Wing
Salutes the gay return of Spring :
The silver Dews, the vernal Show'rs,
Call forth a bloomy waste of Flow'rs ;
The joyous Fields, the shady Woods,
Are cloth'd with Green, or swell with buds ;
Then haste thy Beauties to disclose,
Queen of Fragrance, lovely Rose !

Lyttleton's "Monody" recorded grief for his first wife, who died in 1747. It is, as Mr Williams has said, "a considerable performance written with real feeling, and occasionally finding... that simplicity of diction in which deep feeling is most happily expressed", as in the lines :

In vain I look around
O'er all the well-known ground
My Lucy's wonted footsteps to descry,
Where oft we us'd to walk,
Where oft in tender talk
We saw the summer sun go down the sky.

In 1753, Richard Gifford published anonymously his "Contemplation", which contained some pleasant rural scenes, viewed "through rather romantic spectacles", and showed clearly the influence of Gray's "Elegy", notably in the stanza :

If solemn Scenes delight, as oft the Muse
Is wrapt in Meditation, then she strays
Thro' silent Church-yards, where the sable yews
Spread kindred Gloom, and holy Musings raise.

In 1771, John Langhorne (one of the two brothers who translated Plutarch's "Lives") issued "The Fables of Flora", of which "The Wallflower"—likewise influenced by Gray—is the best; very good indeed are the lines :

Where longs to fall that rifted spire,
As weary of th'insulting air;
The poet's thought, the warrior's fire,
The lover's sighs are sleeping there.

Moreover, Langhorne's "Ode to the River Eden" and "A Farewell Hymn to the Valley of Irwan" indicate a life-long love for Nature :

The primrose on the valley's side,
The green thyme on the mountain's head,
The wanton rose, the daisy pied,
The wilding's blossom blushing red;
No longer I their sweets inhale.
Farewell the fields of Irwan's vale!

Charlotte Smith published "Elegiac Sonnets" in 1784, a second series appearing in 1797. The most Romantic of her sonnets are among her best, and few will be disappointed with "Sweet poet of the woods, a long adieu!", "Should the lone Wanderer, fainting on his way", and "To Spring", which begins :

Again the wood, and long-withdrawing vale,
In many a tint of tender green are drest,
Where the young leaves unfolding scarce conceal
Beneath their early shade the half-form'd nest
Of finch or wood-lark; and the primrose pale,
And lavish cowslip, wildly scatter'd round,
Give their sweet spirits to the sighing gale.

Her deep sympathy with Nature is often conveyed in "pathetic fallacy".

Very different from these people, whom Mr. Williams has dealt with so unconventionally and so charmingly, was Anne Radcliffe, who in her novels, "The Mysteries of Udolpho" (1794) and the less read "Romance of the Forest" (1791), inserted many of her own poems ("The Italian", 1797, contains none). Nearly all her verse is Romantic : did not Andrew Lang say that

"Mrs. Radcliffe was the grand-mother, as Horace Walpole was the great-grandfather, of the Romantic school of fiction?" Her poetry lacks enduring energy, but she succeeds, in facile lines, in conveying a thoroughly glamorous atmosphere. The best of her pieces are "Sunrise : a Sonnet" and "To the Nightingale" in the "Romance of the Forest"; "To Melancholy" (influenced by T. Warton), "The Butterfly to his Love"—a Romantic lyric, and "Rondeau" in "The Mysteries of Udolpho". "Sunrise" demands quotation almost in full :

Of't let me wander, at the break of day,
 Thro' the cool vale o'erhung with waving woods,
 Drink the rich fragrance of the budding May,
 And catch the murmur of the distant floods ;
 Or rest on the fresh bank of limpid rill,
 Where sleeps the violet in the dewy shade,
 Where opening lilies balmy sweets distil,
 And the wild musk-rose weeps along the glade ;
 Or climb the eastern cliff, whose airy head
 Hangs rudely o'er the blue and misty main.

The "Rondeau", while Romantic in what has become a trite manner, has an artistically-effected composition :

Soft as yon silver ray that sleeps
 Upon the ocean's trembling tide ;
 Soft as the air, that lightly sweeps
 Yon sail, that swells in stately pride ;

Soft as the surge's sealing note,
 That dies along the distant shores,
 Or warbled strain, that sinks remote —
 So soft the sigh my bosom pours !

True as the wave to Cynthia's ray,
 True as the vessel to the breeze,
 True as the soul to music's sway,
 Or music to Venetian seas ;

Soft as yon silver beams, that sleep
 Upon the ocean's trembling breast ;
 So soft, so true, fond love shall weep,
 So soft, so true, with thee shall rest.

Henry Carey, who died in 1743—nearly twenty years before Anne Radcliffe was born, is remembered generally

as the author of "Sally in our Alley", which, published about 1715, reappeared in the 1729 edition of his "Poems on Several Occasions". It still retains—and justly!—part of the popularity that it excited for some years after its publication; it constitutes an outstanding example of familiar lyric and a defiance to the rather wooden poetry of its day.

Fanny Greville, of whom we know very little, wrote, sometime during the century, her "Prayer for Indifference".—one of several poems that Sir Arthur Quiller-Couch has dug-out, inserted in the Oxford Book, and thereby popularised. Keenly psychological and thus significantly emphasising the personal element, it combines delicacy and force; the passion inspiring this cry from the heart, this plaint of a soul in anguish, has been subdued to masterly artistic expression:

Nor peace nor ease the heart can know,
That, like the needle true,
Turns at the touch of joy or woe,
But, turning, trembles too.

Far as distress the soul can wound,
'Tis pain in each degree:
'Tis bliss but to a certain bound,
Beyond is agony.

Though Smollett is so famous, very few people now read his verse. Three poems, however, merit notice: "The Tears for Scotland", written in 1746 but not published with his name until some years later, vividly presents the pitiable condition of that country in vigorously lyrical lines and simple yet very dignified language: "To Independence", an ode, ably composed on the grand scale, was printed posthumously in 1773, offering many powerful lines, as e. g. those with which it begins:

Thy spirit, Independence, let me share!
Lord of the lion-heart and eagle-eye,
Thy steps I follow with my bosom bare,
Nor heed the storm that howls along the sky;

and "To Leven-Water" (included in the Oxford Book) forms a pleasant lyric of reminiscence and reveals an appreciation of Nature, still and animate.

Mrs. Barbauld, who was born a few years before Smollett became famous, published in 1773 a small volume of poems that

ran to a fourth edition within the year ; but as a poetess she endures by the piece called "Life", which, though composed about 1811, worthily sums up many of the thoughts gradually working towards expression among the 18th century Romantic poets. Written late in her career, the following lines, if taken as referring back as well as forward, have great significance :

Life ! we have been long together,
Through pleasant and through cloudy weather ;
'Tis hard to part when friends are dear ;
Perhaps 'twill cost a sigh, a tear ; —
Then steal away, give little warning,
Choose thine own time ;
Say not Good-night, but in some brighter clime
Bid me Good-morning !

THE END.

APPENDIX 1.

A Note on the Metric of Eighteenth-Century English Romantics.

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| 1713 Lady Winchelsea's
"Miscellany Poems" | Various lyrical forms ; free riming ;
clever use of refrain. |
| 1717 Pope's "Elegy" and
"Eloisa to Abelard" | Heroic couplets. |
| 1721 Parnell's "Poems." | Lyrical forms ("Night-Piece" in
iambic octosyllabics, rimed by
couplets) ; fluent versification,
much influenced by Milton's
"Il Penseroso". |
| 1724 Mallet's "William
and Margaret" | Ballad-form ; 2nd verse riming
with 4th ; verse alternately 8 and
6-syllabled. |
| Lady Wardlaw's
"Hardyknute" | Ballad-form. |
| 1725 Ramsay's "Gentle
Shepherd" | Heroic couplets, fairly free. |
| 1726-30 Thomson's "Sea-
sons" | Blank verse, Miltonic in cast ; ver-
ses frequently run-on. Blank
verse for descriptive themes = a
novelty. |
| 1726 Dyer's "Grongar
Hill" | Loose measure of four cadences ;
riming by couplets (varied
with six triplets) ; verses of 7-9
syllables (standard no., 8). |
| 1728 Glover's Poem on
Newton | Blank verse ; frequent enjambe-
ment. |
| 1731 "Complete Poetical
Works of Allan Ram-
say". | Heroic couplets ; various song-
forms ; measures mainly iambic,
frequent trochaic and anapaestic
variations, and occasional daring
spondees. |

- 1735 Somerville's "Chase" Blank verse, comparatively unostentatious ; vigorous narrative.
- 1740 Dyer's "Ruins of Rome" Blank verse (so too "The Fleece", 1757) : 11-syllabled lines and enjambement abound.
- 1742 Shenstone's "Schoolmistress" The first notable 18th-century poem in the Spenserian stanza.
- 1742-4 Young's "Night Thoughts" Blank verse ; frequent enjambement ; lines often abruptly cut-up with excessive punctuation.
- 1743 Blair's "Grave" Blank verse, of distinctly original mould ; run-on lines plentiful.
- Shenstone's "Pastoral" Stanzas of various length ; 9-syllabled verses, anapaestic ; alternate rime.
- 1744 Akenside's "Pleasures of Imagination". Blank verse, fairly free.
- 1746 Joseph Warton's "Odes" "The Enthusiast" unrimed ; lyrical forms ; free versification.
- 1746 Collin's "Odes" Various lyrical measures and forms, masterly technique ; "Ode to Evening" remarkable as an unrimed lyric.
- 1747 T. Warton's "Pleasures of Melancholy" Blank verse, unconventional in structure.
- 1748 Thomson's "Castle of Indolence" Spenserian stanza, handled most artistically.
- Hamilton of Bangour's "Poems" Iambic octosyllabics predominate ; riming generally by couplets ; "The Braes of Yarrow" has metrical importance.
- 1751 Gray's "Elegy" Iambic decasyllabics, with frequent trochees and anapaests ; quatrains ; alternate riming.
- 1753 Gray's "Six Poems" Lyric forms and measures.
- Jago's "The Blackbirds" Iambic octosyllabics ; quatrains ; alternate riming.
- 1755 Grainger's "Ode to Solitude". Octosyllabics riming in couplets ; occasional seven-syllabled lines.
- 1757 Gray's "Pindaric Odes" Supreme and ambitious technique, excellent "orchestration".

- 1760-5 Macpherson's "Translations". Rhythmical prose ; poetic phrasing and figures.
- 1762 Falconer's "Shipwreck" Heroic Couplets ; lines occasionally run-on.
- 1763 Smart's "Song to David" Romance-six (or rime couée) ; spontaneous-seeming yet scrupulous versification.
- 1764 Shenstone's "Works" Lyrical forms and measures.
- 1765 Percy's "Reliques" Revival of the ballad-form (iambic quatrains predominating).
- 1766 Cunningham's "Poems, Chiefly Pastoral" Lyrical measures, smooth versification.
- 1767 Jago's "Edge-Hill" Blank verse, of considerable variety ; run-on lines abound.
- Mickle's "Concubine (or "Sir Martyn)" Spenserian stanza.
- 1768 Gray's "Poems" Mainly lyrical ; the "Norse" odes add a ringing note to English Lyricism.
- Ross's "Fortunate Shepherdess" Heroic couplets ; yet versification easy.
- 1770 Goldsmith's "Deserted Village". Heroic couplets.
- Bruce's "Poems on Several Occasions" Lyrical forms and measures.
- 1771-4 Beattie's "Mins-trel" Spenserian stanza (Byron greatly influenced by the form of this poem).
- 1772 Jone's "Poems from Asiatic Languages" Many in heroic couplets ; many in English lyrical forms ; a few in exotic measures.
- 1773 Fergusson's "Poems Byrom's "Poems". Lyrics, songs, and satires. Lyrical measures ; smooth and skilful use of anapaestic tetrameters.
- 1776 J. Scott's "Amwell" Blank verse.
- 1777 Chatterton's "Rowley Poems" Lyrical forms and measures ; spontaneous power ; fluent variety ; fine rhythmical effects.

- | | |
|---|---|
| Thomas Warton's
"Poems" | Many lyrics ; some good sonnets. |
| Mickle's "Cumnor
Hall" | Ballad ; iambic octosyllabics, al-
ternate riming. |
| 1780 Crabbe's "Candi-
date" | Heroic couplets, vigorously used. |
| 1781 Logan's "Poems". | Iambic octosyllabics predominate ;
all his verse is rimed. |
| Crabbe's "Library" | Heroic couplets. |
| 1782 Cowper's "Poems" | Heroic couplets (which suit the
subjects). |
| J. Scott's "Poems" | Lyrical measures ; several pieces
in heroic couplets. |
| 1783 Crabbe's "Village" | Heroic couplets ; Crabbe now uses
this form with greater ease and
freedom. |
| Blake's "Poetical
Sketches" | Exquisite poems that are metrical-
ly beautiful ; several remarkable
unrimed lyrics ; fine blank verse
in "King Edward the Third". |
| 1784 Charlotte Smith's
"Elegiac Sonnets" | Able sonneteering ; forms Petrar-
chan, Shakespearean, and irre-
gular. |
| 1785 Cowper's "Task" | Blank verse ; frequent enjambe-
ment ; influence of Milton and
Thomson. |
| 1786 Kilmarnock edition
of Burns' "Poems" | Lyrics and Songs ; all verse rimed ;
glowing movement ; excellent
adaptation of metric to theme. |
| Rogers' "Ode to Su-
perstition" | The ode and other poems show
the marked influence of Gray's
metric. |
| 1787 Edinburgh edition
of Burns. | Several poems of masterly techni-
que added to previous collection. |
| 1789 Blake's "Songs of
Innocence" | Blake revives the delicate short
lines and dainty riming of the
Elizabethan "lyrists" ; "art con-
cealing art". |
| Russell's "Sonnets
and Miscellaneous
Poems" | Sonnets all artistically chaste, yet
free in structure, mostly Petrar-
chan ; lyric forms. |

- Bowles' "Fourteen Sonnets" Free in versification ; often Miltonic in form ; exercised deep influence on Coleridge and Wordsworth, as well as on Southey and Lamb.
- 1790 J. Baillie's "Fugitive Verses" Nature-poems in (Thomsonian) blank verse ; "Mediaeval" pieces in iambic octosyllabics, alternate riming.
- 1793 Wordsworth's "Evening Walk" : (Thomsonian) blank verse.
Wordsworth's "Descriptive Sketches" Heroic couplets.
- 1793-4 Enlarged editions of Burns' Poems Additions to songs and lyrics ; some fine satire-forms introduced.
- 1794 Blake's "Songs of Experience" Rimed verse ; lyrical forms and measures.
Mickle's "Poems" Odes, lyrics ; several "Norse" poems.
- 1796 Coleridge's "Poems on Several Occasions" "Religious Musings" in powerful blank verse ; some noteworthy lyrics.
- (31st Dec.) Coleridge's "Departing Year" Ode-form of considerable variety ; powerful metric and magnificent phrasing.
- 1796-8 Lamb's early poems Sonnets, in apt form ; blank verse "plain and unadorned".
- 1798 Cowper's "Poems" Great variety of form and measure ; very skilful adaptation of metric to theme.
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APPENDIX II.

Verbal Innovation and Rare Words used by the Romantic Poets of the 18th. Century.

Readers will not find in this appendix the mediaeval words, phrases, and forms deliberately employed by Shenstone in "The Schoolmistress", Thomson in "The Castle of Indolence", Chatterton in the "Rowley Poems", Mickle in "The Concubine", and by other writers. But these expressions, of course, represent one of the most marked features of the 18th Century Romantic vocabulary.

Nor will they find any purely Scottish words, however rare some of them may have been in Scotland itself. The popularity of Ramsay's poetry ensured indulgence for the Scots tongue, which steadily became more familiar to those who dwelt South of the Tweed; moreover, Scottish expressions helped to rid English verse of a specifically poetic vocabulary.

With regard to the following lists, which have been checked by recourse to the magnificent New English Dictionary (referred to as "N.E.D") and to the Spenser, Shakespeare and Milton concordances, it may be observed that the term "poetry" implies real poetry, not mere versifiers' productions, and that the adjective "rare", "obsolete", etc., mean that the words in question were so at the time when they were used; indication is given as to whether a word is a complete neologism or has been first employed in a certain sense; a familiar vocable used, by innovation, as another part of speech, is considered a coining; while by the phrase, "first [or "probably first"] example in poetry" (written "1st or prob. 1st ex. in poetry"), it will naturally be understood that the word has been earlier used, perhaps quite commonly, in prose; the final 'ed' of verbs and ppl. adjectives is never given as 'd' in these notes.

While Lady Winchelsea's few Romantic poems offer no-

thing, Pope's "Eloisa to Abelard" (1717) contains 'glue' = 'clasp in close and enveloping fashion', a neologism in this sense and unnoted by the N.E.D. ; 'shagged' = 'made rough' (p'pcpl.), rare ; 'spiry' = 'crowned with spires', rare ; irradiate' (vb), among the 1st exx. in poetry ; and 'amicable', prob. 1st ex. in poetry.

In Parnell's "Poems", published in 1721 by Pope, we find two neologisms, 'tanning' (pcpl. adj.) = 'that tans, makes brown', and 'ravished' (adj.) = 'ravishing', 'delightful' (N.E.D. doesn't give the word in this sense, but it seems the right interpretation) ; 'Sink' = 'sinking motion' (in dancing), earliest verified ex. in poetry ; 'twisting [pines]' (pcpl. adj.), prob. 1st ex. in poetry ; 'purpled' ([air] (pcpl. adj.), rare.

Ramsay uses no English Coinings or rare words. But Thomson is rich therein. "*Winter*" (1726) has three coinings ; 'redressive', 'taleful', 'dimply' ; 'constringent', "luculent" in sense of 'bright', 'disastered' = 'ruined' or 'unfortunate', prob. 1st. exx. in poetry ; and as other rare words, 'presageful', 'heapy', 'hag' as verb, 'tempest' as verb. "*Summer*" (1727) has two complete neologisms, 'formful' = 'apt to create forms', and 'unboastful' ; and 'effulged', a coining as a vb. trans. (1st. ex. in N.E.D., 1729), and 'harmonise' as = 'reduce to internal harmony', 1st exx. in poetry :— 'immingle', 'blushful', 'illapse', "savaged" as p. pcpl. pass. Other rare words :— 'ecliptic', 'deathful', 'impregnated' as p.pcpl. pass., 'incomposed', "commoved" ditto, 'diffusive', 'effuse' as adj., 'erroneous' = 'errant', 'ridgy', 'towery', 'lawny', 'plumey', 'spiry', 'thistly', 'foodful', 'gaze' = 'gaze at', 'serene' as verb, 'keen' do., 'saint' do., 'sinewed' as pcpl, 'nectared' as adj.

"*Spring*" (1728). Coinings :— 'amusive', 'inexhaustive', 'disparting' as pcpl. adj, 'infusive' in sense of 'having the power of infusing'. 1st. ex. in poetry :— 'detruded' as p. pcpl. pass., poss. 1st. ex. in poetry :— 'prelusive'. Other rare words are 'vernant', 'distent' as p.pcpl. pass., 'innumerable' = 'immumerable', 'commixing' as verb, 'successless', 'irriguous', 'gelid', 'examine' as adj. and 'approvance'.

"*Autumn*" (1730). Neologisms :— 'ovarious', 'skied' as adj., and 'miny' in sense of 'subterranean' or 'like a mine'. 1st ex. in poetry :— 'horrific'. Prob. 1st exx. in poetry :— 'concoctive' in sense of 'tending to mature by heat', 'incult', 'innnoxious'. Among the earliest exx. in poetry :— 'bo-

real', 'directive', 'inspect' as noun. Other rare words :— 'subversed', 'flatted' as pcpl. adj., 'green' as verb, 'protended', 'turgent', 'magnific'.

In Glover's poem "On Sir Isaac Newton" (1728), we meet with the coined form 'effulgency', of which the N.E.D. gives no instance.

Somerville's "Chase" (1735) has a problematic neologism : the N.E.D. gives 'glouting' = 'surly', 'sulking', which clashes with the context : I hazard the interpretation 'gluttonous', from Old French 'glot', 'glous', or 'gloz', variants meaning 'greedy' or 'greedy' man', Modern French 'glouton'. There are also the rarities, 'concoctive', 'credit' = 'do credit to', and 'meteorous'.

In Dyer's "Ruins of Rome" (1740) we find 'inscriptive', a neologism in the sense of 'inscribed' ; 'ophite', 1st. ex. in poetry, and 'rotund' a very early ex. in poetry ; 'sleeky' and 'towery', rare ; 'chapiter', obsolete in this spelling.

Young by his "Night Thoughts" (1742-4) has enriched the English tongue with the following coinings : 'babies' = 'makes as babies', 'makes babies of' ; 'cutaneous' in sense of 'external' ; 'harmonist' in sense of 'singer' ; 'horologe' as adj. ; 'mismeasured' (p.pcpl.) ; 'parsoned' as pcpl. adj. : 'solute' in sense of 'care-free' ; 'rove' in sense of 'a rambling' ; 'terraefillial' ; 'unlectured' = 'not lectured upon' ; 'unabsurd' ; 'unrefunding' as pcpl. adj. ; 'unadept' ; 'unraptured' as adj.

1st exx. in poetry :— 'entenders' as vb. trans. ; 'minutes' = 'notes in detail' ; 'unalienably' ; 'antemundane' ; 'unbottomed' as = 'unbased' ; 'inconceivables' as noun ; 'prelibation' as = 'foretaste' ; and 'plumping', verb trans., = 'making fat'.

Probable 1st exx. in poetry :— 'defecate' verb trans., 'indagators', 'feculent', 'displlosion', 'corrugate' as adj.

Among the earliest exx. in poetry :— 'fuliginous', 'resorbs' vb. trans., 'disploding' as pcpl. adj., 'fodders' as vb. trans., 'labyrinthian'. Other rare words :— 'embruted', a variant of 'imbruted', 'balsamic', 'plausive', 'dismission', 'feculence', 'tempest as vb. trans., 'compassioned' as p.pcpl., 'insuppressive' = 'not to be suppressed', 'conglobed' as p.pcpl., 'enterpriser', 'refuse' as vb. intrans., 'elance' as vb. trans., 'earths' = 'buries', 'effuse' as adj., 'complicate' = 'complicated', 'raptured', = 'rapturous'.

For the period before 1750, Thomson, among the Roman-

tics, was the most striking figure in the matter of vocabulary, while Young comes second. Notable too is Blair, whose 'Grave' contains, for its size, an unusual number of coinings, rare words, and words employed in an original manner. In this poem (1743), we have two certain neologisms, 'chequering' as pres.pcpl. of a vb. intrans. and 'writhy' = 'given to writhing'; as for 'clubs' in the sentence 'Ne'er younker... clubs a smuttier tale', which the N.E.D. states = 'contributes as one's share', the context favours the interpretation 'tells roughly and vigorously'. We find the following prob. 1st. exx. in poetry :— 'complexionally' = 'temperamentally', 'busto' = 'bust'; and these rare words : 'rooked' = 'crouching' or 'squatting', 'errors' = 'wanderings', 'insurancers', 'volumes' = 'rings' or 'coils', 'lag' = 'lagging' or 'weary', and 'sunder' as vb. intrans.

Akenside's 'Pleasures of Imagination' (1744) has the coining 'incorruptive'; and three rarities, 'illapse' as noun, 'midway' as adj., and 'frontless' as = 'shameless'. In the "Hymn to the Naiads" (1746), we find the rare word, 'interminated' = 'boundless'; while "The Poet" (1744) contains 'pulverulent', a neologism in the sense of 'dusty'.

Armstrong's "Art of Preserving Health" is not, of course, a Romantic poem; as a whole, far from it. But as a didactic poem containing numerous, though brief, passages distinctly Romantic, we may note the following words (all purely technical terms excluded) :— 'irremedicable', not given by the N.E.D., is a neologism, while 'pleuritic' is a neologism in the sense of 'likely to cause pleurisy'; 'nutrimental' and 'recremental' (as = 'of the recrement') are here used probably for the first time in poetry; 'roscid' = 'dewy', 'irremeable' = 'not to be travelled-along again', and 'colliquation' = 'melting' are rare words. In Armstrong's poem "A Day" (1761) we come on the coining 'ipecacuan', adj.

Joseph Warton offers in his "Odes" (1746) 'untillaged', 1st. ex. in poetry; 'diseaseful', prob. 1st ex. in poetry in sense of 'tending to cause disease'; 'harmonize' = 'make in harmony with what is around one', rare; and 'nibbling' as pcpl. adj., rare in poetry. In a poem written and pub. 1762, we find 'nec-tareous', a rare epithet.

In Thomas Warton's "Pleasures of Melancholy" (1747) we find the rare words 'daedal', 'assuasive', '(slow-) dittied', 'trade-ful', 'diffusive' as here used. In his other serious poems,

mostly published during the period 1757-1777, we meet with 'glad' as vb. trans., 'sheen' as adj., and 'metheglin', all rare, and with 'brambled', which seems to be a neologism as an adjective.

Collins, in the "Odes", issued in December 1746, has the following coinings :— 'ennobling' as adj., earlier than any ex. in N.E.D. ; 'sheety', in a variant reading of the "Ode to Evening" ; 'gemmed' p.pcl. pass. Prob. 1st. ex. in poetry :— 'enthusiast' as adj. Rare words :— 'emblaze' as verb trans., 'pilared' as adj., 'thymy', 'unboastful', 'warbled and 'pebbled' as adjectives.

In a variant reading of "An Epistle to Sir Thomas Hanmer", pub. 1746, we discover 'myrtled' as adj. ; this word, constituting a neologism, does not figure in the N.E.D.

In the "Ode on the Popular Superstitions of the Highlands of Scotland", composed in 1749 but not published till 1788, we have two neologisms, 'osiered' and 'unrustling' as adjs., and a prob. 1st ex. in poetry, 'quaggy'.

"On our late Taste in Music", pub. in 19th. century, we find the coining 'marmoric', earlier than any ex. in N.E.D. ; 'emasculate', which, as vb. trans., is prob. 1st. in poetry ; and 'enervate' as adj., 'eunuch' as adj., and 'bubbled' as vb. trans, rare words.

Hamilton of Bangour, whose "Poems" appeared in 1748, though many pieces had earlier figured in periodicals, contributed considerably to the poetic wealth of the century. 'Semblant', in a poem pub. 1725, is a neologism in the sense of 'creating an appearance' ; 'essenced' = 'sprinkled with scent', 1737, is rare ; 'arbourette' (usual spelling 'arboret') = 'a little arbour', and 'unfrequented', both 1739, rare. Among the words appearing in the 1748 volume, 'jejune' as = 'unproductive' or 'poor' (of soil), rare ; 'inobedient', rare in poetry ; 'unprompt', adj. prob. 1st ex. poetry ; 'unstarred' and 'unwithheld', pcl. adjs., rare. In 1760 came an enlarged edition, containing 'alimental' and 'refluent', rare ; 'laver' = 'washing basin', which, though very common in the 15th., 16th and 17th centuries, has become obsolete by the middle of the 18th. ; 'sejoined' pcl. adj., prob. 1st ex. in poetry ; and 'irremediless', used by mistake for 'remediless', is rare.

Smart's "Song to David" presents no neologisms or very rare words, but his volume of "Poems" issued in 1752 and inclu-

ding "The Hop Garden" contains numerous noteworthy examples. In "The Sudden Death of a Clergyman" we find the rare 'forgetive', from the verb 'to forge'; in "Epithalamium" we have 'depaint' = 'depict', rare, and 'sultanates' = 'acts or moves like a sultan', a neologism unnoted by the N.E.D.; in "Goodness", there is 'rutling' = 'making a harsh noise', a rare word. "The Hop Garden" offers much to interest the philologists: two neologisms, 'inopine' = 'unexpected', and 'uncauponated' (L. 'caupo') = 'untampered-with by hucksters'; as 1st exx. in poetry. 'callidity', 'chalybate', 'floscle' = 'flower', and 'indesinently' = 'unceasingly'; as prob. 1st exx. in poetry, 'hyemate' = 'pass the winter' and 'salutiferous'; 'saltation', rare in poetry; other rare words, 'monarchise' = 'play the monarch', and 'propined', verb trans., = 'drank'.

Shenstone's publications in verse covered the period 1742-1764, much of his work figuring in Dodsley from 1748 to 1758. His poetry, exclusive of the "Moral Pieces", which are non-Romantic, contains five neologisms: 'boastive', 'fuliginously', 'pensile' as = 'situated on a steep declivity', 'pyramidic', 'strepent'; the following prob. 1st exx. in poetry:—'flota', 'lymphatic' as = 'a madman', 'mellifluent'; and other rare words: 'dipsa', 'distreamed' verb intrans, 'emergent', 'luxé' = 'luxury', 'medicine' as verb trans., and "sequent", as adj.

Gray's poetry appeared during the years 1747-1768. We note in 1751 'storied' as adj., rare; in 1753, 'capucine' = 'hood', poss. 1st. ex. in poetry; and in 1768, 'pick-pocket' as adj., 1st ex. in poetry, 'edileship', prob. 1st ex. in poetry, 'guttle' = 'gormandize', rare, and 'nathless', obsolete.

Falconer in "The Shipwreck" (1762) has many purely nautical terms, which we omit. But 'consenting' = 'felt in sympathy' is a neologism, and so is 'timoneer' = 'steersman'; 'vertic' a possible neologism; while 'betrays' in the etymological sense, 'draws aside', seems to be a neologism, for the N. E. D. gives no ex. of the word in this sense. Of 1st exx. in poetry we find 'azimuth', 'sinical'; of prob. 1st exx. poetry, 'chiliad', 'circumjacent', and 'harponcers'; of other rare words, 'volution', 'impearl', 'forelifted', 'dexter'.

In Cunningham's "Poems, chiefly Pastoral", 1766, we find, 'contemplatist', 1st ex. in poetry; and 'crevic'd', adj., 'emblematic', and 'outbloomed' as p. pepl. pass., prob. 1st. exx. in poetry.

Though many of his poems appeared earlier, Jago offers only the neologism 'primrosed' before we arrive at "Edge-Hill", issued in 1767. 'Pulleyed', *pcpl. adj.*, and 'scutcheoned', *adj.*, the latter being earlier than any *ex.* in the N. E. D., are neologisms; 'schirrous', i. e. 'scirrhous', and 'astroit', more usually spelt 'astroite' (a star-shaped crustacean), are 1st *exx.* in poetry; while of prob. 1st *exx.* in poetry we have 'scarry' = 'marked by scars', 'précipicious' = 'precipitous' and more usually written 'precipitious', 'incrustations', 'sensory' = 'sensorium', and 'tribunitial'; 'seedful', rare; 'emblematic', 'incondite' and 'malleable', rare in poetry.

Ross's "Fortunate Shepherdess", 1768, was written in Aberdeenshire Scotch; but much of Mickle's work was done in English, and it contains words of interest: 'moonied' (1781) is a neologism in the sense of 'wrapt in moonlight', though in another sense the word had been used by Milton in *P. L.*, IV, 978; 'humanise' = 'make humane' (1781), 1st *ex.* in poetry; 'furzy', 'ousted', and 'veteran' as *adj.*, are candidates for the position of 1st *exx.* in poetry—these three belong to 1794; other rare words are 'kennels', *vb. intrans.*, used of a man, 'bestials' = 'animals', both of 1761; 'croisade' as *adj.*, 'irremedicable', and 'sicklied' as *p. pcpl. pass.*, of 1781; and 'aspersed', *p. pcpl. pass.*, = 'slandered', 'invigored', *adj.*, = 'invigorated', 'luxe' = 'luxury', 'vetchy', 'unrazored', *adj.*, = 'beardless' (or possibly, though it doesn't suit so well, 'unshaven'), 'ungrafted', *pcpl. adj.*, are rare.

While Goldsmith has nothing for us in "The Deserted Village" and "The Hermit", Beattie in "The Minstrel", 1771-4, does hold out something. Though the second part has nothing, we find in the first 'garniture' = 'ornament of scene', and 'squabbling', *pcpl. adj.*, 1st *exx.* in poetry. His miscellaneous original poems are not barren: 'unprostituted' (1766), 1st *ex.* in poetry and perhaps a neologism; 'enlivening', *pcpl. adj.*, 1st *ex.* in poetry; 'wilderling', *pcpl. adj.*, = 'wilding' (also 1765), rare; and 'intermits' (1760) as *verb intrans.*, 'disencumbered' = 'free from troublous emotions' (1760), and 'undiscerning' (1766) as *pcpl. adj.*, are rare in poetry.

Fergusson, whose "Poems" were published in book form in 1773, is, in the respect of vocabulary, a peculiar figure. The only word to be taken seriously is 'retrospect', which as *verb trans.* probably represents a 1st *ex.* in poetry. In his "To

Dr. Samuel Johnson, food for a new edition of his Dictionary", he deliberately manufactures neologisms,—all are such as far as he knew, though a few, as e. g. 'miraculize' by Shaftesbury, had been used before; there are about eighty such words, many ridiculously pedantic, as of course they were meant to be; we may, by way of curiosity, mention 'flavoriferous', 'lignarian' = 'of wood', 'pulvile' = 'toilet powder', 'literarian' = 'of or concerning a dictionary', 'peroculate', and 'varify'.

Byrom's poems, issued in 1773—ten years after his death, contain five neologisms: 'fragmental', of which the earliest ex. in the N. E. D. belongs to 1798: 'obeliskal', in a piece published in 1751, earliest ex. in N. E. D. coming in the year 1763; 'perivigmanie' = 'mania for wearing periwigs', not given, and perhaps rightly, by N. E. D.; 'tachygraphic', the adj. for 'shorthand'; and 'vole', from Fr. 'vol' = 'a theft',—the N. E. D. contains no ex. of the word.

John Scott in "Amwell", 1776, has 'acclivious', the 1st. ex. in poetry; elsewhere, he offers nothing.

Chatterton in his "modern" poems, pub. 1778, has 'angel' as verb, a neologism unnoted by the N. E. D.; 'forceive', prob. 1st. ex. in poetry; and 'mansion' a verb, rare.

Crabbe, in "The Choice", which appeared in a periodical in 1780, has 'phlogiston', the 1st. ex. in poetry. We feel that we should point out that 'Midnight', written about 1779, but not published till 1907, contains two words that are neologisms even at that late date: 'encrumbling' as adj.; 'semblafude', which doesn't figure in the N. E. D.

Logan offers nothing; Cowper much, more than any one else in the latter half of the century. Though the "Poems" of 1782 are non-Romantic, yet, as their author later became a Romantic, we should note the following words therein: 'obdorminous' and 'affirmance', 1st exx. in poetry: 'speculatist', prob. 1st ex. in poetry; and 'globose', rare. For a similar reason let us include from 'Tirocinium', 1791, two prob. 1st exx. in poetry, 'episcopally, and 'ubiquarian'. "The Task", 1785, is significant as containing these coinings, 'mausolean' as = 'by means of or pertaining to mausoleums', 'revolvency', and 'upspear' as verb intrans.; as 1st exx. in poetry, 'auctioneer' as verb, 'oscitancy', 'stercoraceous', 'unrepealable', 'vertiginous'; as prob. 1st ex. in poetry, 'framontone'; rare

are 'equipaged' as p. pcpl. pass., 'kneec' = "bend the knee to", 'homogeneous' and 'propense', adj.; rare in poetry, 'faeculence', 'regale' and 'prelibation'; obsolete, 'infixt'. In various other poems, several of which appeared in periodicals, and all in the "Poems" of 1798, we find the neologism 'sideling' as verb intrans.; 'excoriate' as adj., and 'succedaneum', 1st exx. in poetry; 'assassin'd' = 'assassinated', p. pcpl. pass., rare; and 'subterraneous', possibly 1st ex. in poetry.

Blake in his pre-1798 poetry has a very pure vocabulary. In the "Poetical Sketches", 1783, we meet with two neologisms. In "King Edward the Third" we have the sentence, "Let Liberty... enerve my soldiers", where 'enerve' surely = 'make strong' (cf. the Greek prefix 'ek', 'ex', and the initial 'e', in 'effect' as verb): the N. E. D. does not note this case, or give this sense at all. Also 'trading' = 'that brings trade' or 'frequented by traders', a sense unnoted by the N. E. D., though Milton in P. L., II.640, uses the word in somewhat the same way as Blake. The "Sketches" also contains the rare words 'crisped' as adj., 'reared' as adj. = 'standing perpendicular', and 'sweetener'. "Thel" and the "Songs of Innocence" offer nothing, but the "Songs of Experience", 1794, has the rare words 'sunned' as verb trans. in a transferred sense, and 'usurous'.

Even Burns enriched the English poetic vocabulary. For the year 1785 we find 'tenebrific', a neologism, 'embryotic' as 1st ex. in poetry, and 'spontoon' as prob. 1st ex. in poetry; in 1786 'cantharidian', adj., 1st ex. in poetry and, as the N. E. D. has no ex. so early, possibly a coining; in 1787 'complimental' as prob. 1st ex. in poetry, and 'unbeginning', an adj. rare in poetry; in 1789 'veneering' as noun, prob. 1st ex. in poetry; in 1790 'hazelly', as adj. for 'hazel-bush', a neologism; while also to the period 1785-1794 belong 'cnhusked' = 'contained in a husk', p. pcpl. pass., a neologism, 'olfactory' (as adj.) as 1st ex. in poetry, 'hypothénuse' (sic) and 'potence' as prob. 1st exx. in poetry, and the rare 'bodement' and 'direful'.

In Russell's "Sonnets and Miscellaneous Poems", 1789, we have only 'vollied', i. e. 'volleyed', adj. = 'accompanied with volleys of thunder', rare; while Bowles' "Fourteen Sonnets" of the same year contains nothing to note. Likewise, the pre-1798 work of Wordsworth and Joanna Baillie offers no coinings and no very unusual words.

Rogers', "Pleasures of Memory", 1792, has the rare noun 'soar'.

Coleridge in "Religious Musings" in 1796, has three coinings, 'unsensualised' as vb. trans., 'contemplant' as adj., and 'outstartling' as noun; as 1st exx. in poetry, 'daggered', p. pcpl. pass., = 'armed with a dagger', and 'operant' as noun; prob. 1st exx. in poetry, 'fraternise' as verb trans., and 'puppetry' = 'masquerade' or 'vain show'; as rare in poetry, 'unnatural', and 'film' as verb trans.; other rare words, 'harbingered' as verb trans., and 'omnific'. In the "Ode to the Departing Year", 1796, we find the coinings 'choired' as pcpl. adj., 'recentre' as verb trans.; as prob. neologisms, 'unpartaking', pcpl., and 'upthundering', pcpl.; as 1st ex. in poetry, 'entered' as pcpl. adj.; as rarities, 'submitted' = 'submissive', 'uncoffined' and 'unsolaced' as pcpl. adjs., and 'permissive' = 'by way of permission'. In the other "Poems" of 1796, and in those added in the second edition the next year, we have the coining 'askingly'; the 1st ex. in poetry, 'untenanting' verb intrans.; 'medicine' as verb trans. = 'comfort', 'purpling' as pcpl. adj., and 'unsunned', adj., are rare; while 'unvarying' and 'ramparted', adj., are rare in poetry.

In Lamb's pieces issued along with the second, the 1797, edition of Coleridge's "Poems", we meet with 'enseemed' (wrongly given by N. E. D. as for 1818), a prob. neologism; 'o'ershadowy', prob. 1st ex. in poetry; 'contemplant' as adj., rare; and 'self-wandering', a distinctly original compound = 'wandering by oneself'.

Thus it will be seen that in the above lists Thomson, in "The Seasons" alone, is mentioned for some seventy words, of which fourteen are neologisms; Young, in "Night Thoughts" alone, for forty-eight, fourteen being neologisms; Cowper for twenty-eight, including four neologisms. If we consider their small published output, we must also note the importance of Blair, Collins, Smart, Hamilton of Bangour, Falconer, Jago, Mickle, and Coleridge (for the relevant period). Byrom deserves notice for the fact that his only significant contributions to our vocabulary were all neologisms.

We see, then, that the Moral Describers of Nature did more than any other group of poets in the 18th century to widen the vocabulary of poetry. This was perhaps natural, for being moral they were also in various degrees didactic; they handled

themes where neologisms and rare words would not offend as they would in lyric verse. The poets of gloom, such as Young and Blair, were in some ways very moral in their tendency, and they too (considering how small their group) contributed very significantly to the vocabulary of poetry.

We may further remark that of the important men, Gray, Crabbe, and Blake kept closest to the existing vocabulary and to the accepted senses of words.

APPENDIX III

The Adjective "Romantic".

a. The adjective "romantic" before the earliest example of the word as used by the Romantic poets of the 18th. Century :—

The earliest example given by the New English Dictionary has the sense of 'having' the quality of romance' as used by H. More in 1659 ; it was so used by Boyle in 1665 and by Hearne in 1709.

In the Sixteen-sixties, we find several instances of the adjective used = 'fictitious', 'unfounded in fact', 'imaginary' : numerous writers have since given it this meaning.

More relevant to the Romantic movement are the following examples :—In Pepys' Diary for 13th June 1666, the word (spelt 'romantique') signified 'having an imaginative appeal' ; in 1700, Rowe, in "The Ambitious Step-Mother", employs the epithet as = 'having a tendency towards romance' ; and in "Italy", 1705, Addison writes : "It is so Romantic a Scene, that it has always probably given occasion to such Chimerical Relations".

b. A note on the early employment of this epithet in literary criticism :—

We may here remark that probably the first use of the adjective as applied to a poem was made (perhaps by David Rae) in an unsigned article inserted in the "Edinburgh Magazine" of April 1761 and entitled "The Monthly Reviewers Reviewed, in their character of Mr. Hamilton of Bangour's Poems". wherein the writer says : "'The Braes of Yarrow' is finely romantic, and happily falls into the melancholy sweetness, and picturesque wildness, peculiar to the ancient Scottish songs". There the adjective bears already the significance given to it by those who speak of "Romantic literature". (The N.E.D. doesn't contain this instance, which, for the meaning and appli-

cation in question, comes years before anything there mentioned.) Another useful instance is this : in 1789, the editor of Russell's "Sonnets and Miscellaneous Poems" spoke, in a footnote, of Sophocles' "Philoctetes" as "that romantic and interesting tragedy".

c. The adjective "romantic" in 18th-century new-movement poetry.

Lady Winchelsea does not use the word, nor does Pope in the "Elegy" and "Eloisa". Parnell and Ramsay offer no instances ; nor do the famous ballads of Tickell, Mallet, and Lady Wardlaw.

But Thomson in "Summer" (1727) has the passage :

Thrice happy he ! who on the sunless side
Of a romantic mountain, forest-crowned,
Beneath the whole collected shade reclines ;

while in "Autumn" (1730), we find "romantic wish" and "romantic view", his contemporary, Dyer, does not employ this epithet ; nor does Glover in the poem "On Sir Isaac Newton" or in "Admiral Hosier's Ghost". Thomson, then, was the earliest relevant poet to use it.

Somerville in "The Chase" has nothing to offer. Shens-tone in the "Progress of Taste" writes :

How happy once was Damon's lot,
While yet romantic schemes were not ;

and :

Romantic scenes of pendent hills.

In "Night Thoughts" (1742-4) Young uses this adjective on three occasions ; "Night Seventh". v.568, and "N. Eighth", vv. 1068 and 1187 ; in the sense of "far-fetched, extravagant, excessively fanciful". But "The Grave" presents no example of this epithet.

Akenside in "The Pleasures of Imagination" (1744) has "romantic scene" (ll.660) ; in "The Remonstrance of Shakespeare", wr. 1749, "Tragedy's r. arts ; and in "To Sleep" "r. thoughts". Armstrong's "Art of Preserving Health" (1744) contains "romantic groves" (III.80) ; and his "Benevolence" (1751), "each sweet r. scene".

Collins offers only one instance—"Don's romantic springs" in the "Superstitions" Ode; Gray and Hamilton of Bangour offer none at all.

Joseph Warton has 'Yon hills' romantic side", in "Verses Written at Montauban..., 1750", but his brother Thomas employs the adjective at least six times in his verse and always in the sense of either "unconventionally beautiful" or "dealing with Romances":— In the "Ode sent to Mr. Upton", "romantic Spenser's moral page"; in the "Ode on the Approach of Summer", "some more r. scene might please"; in "The Grave of King Arthur", "old r. lore"; in the sonnet beginning "While Summer's suns", "r. steep"; in "Sir Joshua Reynold's Painted Window" (1782), "hues romantic"; and in the "Ode for His Majesty's Birthday, June 4th, 1790", "r. Matlock".

Grainger in his "Ode to Solitude" (1755) has "O Solitude, romantic maid".

Falconer in "The Shipwreck" uses the word once:

Where light with gay romantic error strayed;

Smart in the "Song to David" doesn't use it at all.

[Percy in the note introductory to Book I of Series III of "The Reliques" employs the phrase "romantic subjects"; but there the adjective means "such as we find in the old Romances".]

Cunningham in "Poems, chiefly Pastoral" (1766) and later verse provides no instance.

Jago, Ross, Goldsmith in "The Deserted Village", and Fergusson make no use of this word in their verse, but Mickle has "a wyld, r. dell" in "The Concubine", 1767, and in "Almada Hill", 1781, "r. days" and "r. hills".

Byrom has no recourse to this epithet.

Beattie's employment of "romantic" is noteworthy. In "The Minstrel" we come on four instances:— In Book I, stanza 58,

Meanwhile, whate'er or beautiful or new,
Sublime, or dreadful, in earth, sea, or sky,
By chance or search, was offer'd to his view,
He scann'd with curious and romantic eye;

in Book II, stanza 3 :

Each vale romantic, tuneful every tongue,
Sweet, wild, and artless all... ;

in Book II. st. 9, to Edwin, "soothed by the lulling sound of grove and stream", appear "romantic visions" ; and in Book II. st. 30, we hear of "the gay dreams of fond romantic youth" ; while in "Elegy" we find "r. dale".

Chatterton does not use the word in the "Rowley Poems" : in supposedly-Mediaeval poems it would have been out of place.

Scott in "Amwell" (1776) has "romantic forms" ; while "Conclusion", in the 1782 volume of his verse, offers "wild, romantic thought".

Logan, in the "Ode on the Death of a Young Lady" (1781), says : "Friendship is romantic held".

Crabbe offers only one instance in his 18th century work, "romantic scenes" in "The Choice", 1780. Burns in a footnote to "Halloween" describes the Downans as "certain little romantic, rocky, green hills", but in his verse we find only one instance : "Thro' many a wild romantic grove" ; while Cowper never uses this adjective in his poems.

Thomas Russell has, in the piece "To Vaclusa", "thy grove's romantic gloom", and, in "To Cervantes", "romantic Fancy" ; and Bowles (in the same year, 1789) offers :

On the Coomb's romantic side
Was heard the distant cuckoo's hollow bill.

Wordsworth employs in "Descriptive Sketches" (1793) the phrase "romantic dreams", while in his 1796 "Poems" Coleridge says in "Religious Musings" (written 1794) "some arched romantic rock", and in "To a Young Friend" (1796) :

There uprears
That shadowing Pine its old romantic limbs.

Lamb does not use this epithet in his pre-1798 verse ; nor does Joanna Baillie ; but Rogers in the "Pleasures of Memory", 1792, has the lines :

And not the lightest leaf, but trembling teems
With golden visions, and romantic dreams ;

"romantic groves", "Cumbria's rude, romantic clime", and "sweet delirium of romantic thought", while in "An Italian Song", written 1793, he offers "loved lute's romantic sound".

Blake in his pre-1798 poetry never employs this adjective.

d. Anne Radcliffe's employment of the epithet "romantic".

An interesting sidelight on the use of the epithet "romantic" in the 18th. century comes in "The Mysteries of Udolpho", published in 1794 by Mrs. Anne Radcliffe, who was an out-and-out Romantic. The verses figuring in this novel present the phrases "romantic nook" ("The Sea Nymph"), "r. bower" ("To the Bat"), "dark, r. steep" ("To the Winds"), and "the wild r. dream, that meets the poet's musing eye" ("To Melancholy"). "The Mysteries" contains in the prose some thirty-eight instances, of which twenty-three refer to scenery, as e. g. "They wandered away among the most romantic and magnificent scenes", and "romantic town"; seven to character and emotion, as "romantic tenderness" and "a frank... nature, but... romantic"; three to imagination and thought, as "a thousand fairy visions and "r. images"; two to situations in which people find themselves, as "r. and improbable... situation"; one to literature, "romantic fictions taken from the Arabians".

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